The NEW YORK

CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

SEPTEMBER 24, 1919

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THE NATIONAL THEATRICAL WEEKLY

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CAREY MORGAN WRITES THE WALTZ-BALLAD SUCCESSES
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Some Day You'll Want Me Back
(Maybe I Won't Want You)

By LEW PORTER and CAREY MORGAN
"Composer of "Wait & See"
"Im Glad I Can Make You Cry" etc.

Special Artist Copy

Valse Moderato

Voice

You're like a ba - by grown wear - y of play,
You'll miss the sun-shine when clouds fill the sky,
I'm like the toy you've tossed out of your way,
You'll miss the wa - ter when deep wells run dry,

But like a ba - by you'll want me a - gain,
Tho' out of sight, I'll still be in your mind,
And when you do, You'll call me in vain.
When you're a - lone, Then sad-ness you'll find.

Chorus

Some day you'll sigh, Some day you'll cry, You will be pin - ing for me,
You'll re - a - lize, Your tears and sighs, Won't find the same sym - pa - thy
Since I've con - fessed, I love you best, You think no oth - er will do But some day
when you want me back, Then may - be I won't want you.
you.

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2 MORE CLUBS PLAN B'DWY HOMES

BOTH A.E.A. AND CHORUS TO BUILD

The Actors' Equity Association and the Chorus Equity Association are both planning to build their own clubhouses in the White Light district.

Work on the A. E. A. clubhouse will start as soon as a site is purchased and the necessary funds have been raised for building. This fund will probably get its nucleus from the balance left from the Equity strike fund, which is considerable, while, according to Grant Steward, recording secretary of the Equity, whatever more funds are needed will be raised by means of benefits and balls. It is planned to repeat the ball which was held at the Hotel Astor during the strike. This ball cleared $19,000 for the Equity. Steward claims that balls are less trouble and less expense to arrange for than benefits and says that it is not unlikely that a series of Hotel balls will be given by the Equity—perhaps as many as one a month.

For a few days more, the Equity will be located at 135 West 45th street, which is the temporary headquarters of the chorus but which is housing the Equity until the latter finds some other place to settle.

Charles A. Stevenson, who is head of the Equity Quarters Committee, is negotiating for a floor in a dwelling on West 47th street, and the Equity offices from 45th street and the Longacre Building will probably move there within a few days. In these new quarters, the Equity could have a meeting hall 90x20 feet, while the offices would occupy a space of 20x60 feet.

Marie Dressler, president of the Chorus Association, has a site for a Chorus Clubhouse in view. It is said that the money for the building of this clubhouse is to be donated by some wealthy women who are desirous of giving chorus girls a real home of their own. The names of Mrs. Mortimer Schiff and Mrs. Vincent Astor have been associated with this movement.

Until such time as the Chorus occupy their own clubhouse, the executive offices will continue to be on West 45th street.

BOOMER TAKES HOTEL WALLICK

The Hotel Wallick, at Broadway and Forty-third Street, was last week taken over by L. M. Boomer, owner of the adjoining Claridge Hotel and will be run as an annex to the more recently built hostelry at Broadway and Forty-fourth Street.

Boomer, who also owns the Waldorf-Astoria and the McAlpin hotels, completed the deal for the Wallick property a day before he sailed for London on the *Aquitania* last week. Extensive alterations are planned, and William Turner, intimate friend of the late Nat C. Goodwin and other prominent actors, who manages the Hotel Claridge, will also manage the new Claridge annex.

WARFIELD GOING TO COAST

David Warfield, who opened his season last week in "The Auctioneer" with the same company that supported him last year, will tour the country.

MANCHESTER HAS THEATRE FEUD

MANCHESTER, N. H., Sept. 20.—A theatrical feud here between the E. J. Caron combine and the Couture Brothers reached a head when the Manchester Amusement Company, controlled by Caron and running four picture theatres here, protested to the chief of police and the superintendent of buildings over the use of the Academy Theatre as a moving picture theatre. The Academy is controlled by the Coutures, and is almost directly opposite the Star Theatre, a Caron house.

The protest was made on the grounds that the Academy "is a menace to the safety of the public and in contravention of the building code of the city of Manchester" for the production of moving pictures.

The Eagle Theatre has just been added to the chain of Caron theatres here.

Under present conditions, it is impossible for any reputable road company to show here, and, as for stock, that is absolutely out of the question. Smaller cities, neighboring Manchester, are able to give legitimate attractions, while this city is monopolized by the screen.

BECK DENIES SALE RUMOR

When asked to give credence to a report that a sale of the Orpheum Circuit was being negotiated, Martin Beck, general manager of the Orpheum Circuit, gave out the following short but pointed statement: "There is absolutely nothing in it." Nevertheless rumors are still rife to the effect that the Orpheum Circuit is about to be sold although there is nothing tangible on which to base this notion. The principal owners of Orpheum stock are not regarded as likely to wish to dispose of their holdings at this time. They are Morris Meyerfeld, Jr., Martin Beck and Mrs. Charles C. Kohl. No control of the Orpheum Circuit could be secured unless this trio agreed to give up their holdings. Since rumors of the sale have reached San Francisco, where a number of small holders in Orpheum stock reside, the market has jumped from $10 to $18 a share.

SUES SHOW GIRL WIFE

Corine J. Englehardt, a show girl who recently appeared in the revue at Rector's, is being sued for divorce by her husband, Paul W. Englehardt, an automobile salesman whom she married Dec. 10, 1911.

In his complaint filed by his attorneys, H. J. and F. E. Goldsmith, Englehardt alleges that his wife was unfaithful last May; that she accompanied an "unknown" man to the Empire Hotel, where the couple registered as man and wife under the name of "A. C. Hall and wife, Providence, R. I.," and were assigned to room 530.

HOTEL MUST PAY MARY

ALBANY, Sept. 20.—Mary Bac, a motion-picture actress, secured a judgment to-day from a jury in this city against Robert Wimpley of the New Kenmore Hotel company for $500. Miss Bac sued for $1,000 for alleged loss of wearing apparel which she claimed was stolen with a trunk from the storeroom of the hotel.

GAITES STARRING KITTY GORDON

Jos. M. Gaites, will this season star Kitty Gordon in a new musical play called "Love for Sale." The piece is by Will B. Johnstone and Jack Wilson, with lyrics and music by Tom and Harry Auracher. In Miss Gordon's supporting company will be Jack Wilson and Milo.

ASTORS SELLING BDY. THEATRE PROPERTY

HOUSES TO BE AUCTIONED

Commencing with the sale of the Putnam Building at Broadway and Forty-third and fourth streets, the famous Astor family's real estate holdings in the heart of New York's theatrical district are to be broken up and disposed of.

The policy of holding their real estate intact and refusal to sell no matter at what price, has been a century old practice of the Astors and the new move which will break up the estate's enormous holdings has caused much surprise in theatrical circles.

The Putnam Building was the first large property sold by Vincent Astor, who received about $4,000,000 for the large block. This property gave Mr. Astor an income of $320,000 a year minus the cost of maintenance. The property was resold to the Famous Players-Lasky Corporation and the profit on the re-sale is said to have been $1,000,000.

Before winter sets in, the Henry Astor Trust property comprising scores of buildings, apartments and theatres located between Broadway and the Hudson river, Forty-fourth and Forty-second streets will be placed on the auction block. It will be the first time in history that Astor property has been auctioned.

In this section of New York are at least a dozen theatres, standing upon the land owned by the Astors.

Henry Astor was the grand uncle of Vincent Astor, and there are many heirs to his estate. He was but little known until his death occurred a few years ago on account of his having become estranged from the family by marrying the daughter of a farmer. The heirs have agreed to a friendly action and have asked the courts to partition the property.

In the territory embraced by the combined Astor boundaries are such well known houses as the Little Theatre, the 44th Street, Shubert, Longacre, Astor, Gaiety, Fulton, Globe, Strand, Morosco, Plymouth, Booth, Capitol and several others. A number of these theatres are held by managers on long term leases some of them extending to the familiar 99-year period, yet the passing of the title of the real estate from the Astors is a matter which a few years ago would have been pronounced unbelievable.

PARISIEN TO OPEN NOV. 1

The Theatre Parisien, formerly the Belmont Theatre, which is now being remodeled, is scheduled to open November 1, with its company of French players under the direction of Robert Casadeies.

The program at the French theatre, will consist of eight dramas and musical pieces together with special vaudeville attractions and musical revues.

The cast will arrive in this country early in October, and will include the following French artists: Felix Baure, comedian from the Grand Guignal; Madame Lili, of the Theatre de'Odion; Roger Piquard and Susan Cavbet of the Theatre Sarah Bernhardt.

SHOW GIRL HELD FOR BURGLARY

Charged with robbing more than fifty apartments, Mary Rosen, the 16-year-old show girl whose last stage appearance was in the "Mimic World" show, was arraigned on Monday before Magistrate March in the Morrisania Court who held her for the Grand Jury on two specific charges of burglary. Bail was fixed at $2,500 on each charge.

According to the police the girl confessed to fifty robberies, many of them taking place out of town while the girl was playing in the show on the road. Bloomfield, N. J., and Port Chester, N. Y., are two of the towns mentioned by Assistant District Attorney Henry Fliederblum. He told the court that a warrant has been issued against the Rosen girl from Bloomfield, N. J., it being charged that she stole a pair of diamond earrings valued at $500 from a Mrs. G. Schmidt living in that town. The theft is alleged to have occurred September 18.

Mr. Fleiderblum also informed the court that the Rosen girl is wanted for three burglaries in Port Chester, N. Y.

KELLERMANN STARTS OWN CO.

LOS ANGELES, Cal., Sept. 22.—Annette Kellermann has organized a film company of her own, and the releases will be known as the Annette Kellermann Educational Pictures. The purpose of their screening, it is announced, will be to instruct women along health and athletic lines and to reveal the manner of life of women in the various countries. This will necessitate a trip around the world by Miss Kellermann and her company. The first picture, though, will be taken in the Yosemite while the Brunton studio here will be used for interiors. When the first picture is finished. Miss Kellermann will leave with her company for Japan.

"GABY" COMING OVER

Gaby Deslys is coming to this country from Paris on a visit some time next month, according to the H. B. Marinelli office, her American booking agency.

Her object in coming here at this time is entirely a social one, it was explained, having nothing to do with any desire she may entertain to appear in an American musical show. But if a satisfactory offer is made her by a producer here it was intimated she would accept. She will be accompanied on her trip here by her American dancing partner, Harry Pilcer.

THURSTON PAYS FOR RELEASE

On account of extending his contract on Broadway at the Globe Theatre, Thurston, the Magician, was forced to cancel an engagement for this week at Providence, R. I. The Providence management refused to cancel the engagement unless Thurston paid them $1,000 for releasing him, which Thurston finally agreed to do.

TARKINGTON WRITING NEW ONE

Booth Tarkington is writing a new play, which has already been bought by John D. Williams. The play is to be called "Kunnel Blake," and is to be held in reserve for the future use of Lionel Barrymore.

FEDERAL HEARING POSTPONED

The next hearing in the Federal Trade Commission's investigation of vaudeville conditions, which was to have taken place on Monday, has been postponed until October 14.

AMERICAN LEGION PLANS FIGHT ON GERMAN OPERA

Organization of A. E. F. Men Will Attempt to Prevent Productions in Lexington Avenue Opera House—Otto Goritz Heads Company Which Plans Eight Weeks' Season

Plans to arouse public opinion against the production of German opera, in the German language, by German artists, have been formulated by the American Legion, an organization composed of soldiers, sailors and marines who fought in the recent world war. This was announced at a mass meeting of the various New York Posts of the Legion, held at the Amsterdam Opera House last week, when resolutions were passed to take a definite stand in opposition to the production of opera in German, as scheduled by the Star Opera Company, of which Otto Goritz is the head.

According to George Blumenthal, former manager for Oscar Hammerstein, and now general manager for the Star Opera Company, eight weeks of German opera have been scheduled for the Lexington Avenue Opera House, beginning October 10. Mr. Blumenthal, upon learning of the stand taken by the American Legion, has stated, that if it is to be a fight, it will be a fight to the finish. "The Star Opera Company is scheduled to open next month," he said, "and nothing short of an earthquake can put a stop to our proposed plans."

In outlining the Legion's campaign plans, Harold M. Schwab, chairman of the campaign committee stated that the American Legion does not oppose the playing of German music, but will actively oppose the importation of German talent for the American stage, and the production of works in the German language.

"While we were in uniform," Mr. Schwab said, "it was all very well to take the form of action we resorted to in March, when we successfully prevented the production of opera in German at the same theatre, and now we must take our stand as self-respecting citizens of the community and make our position effective through actively enlisting public opinion in the support of our campaign."

The campaign to be waged by the Legion will take the form of a publicity campaign. Efforts will be made to arouse public sentiment against German opera, through the press, and by speeches in the streets and theatres. If this form of campaign is not effective, members of the Legion declare that they will resort to the tactics of last March, calling out every ex-service man in Greater New York and forcibly preventing the production of opera in German.

ALBANY HAS NEW THEATRE

ALBANY, N. Y., Sept. 21.—A new company to erect a new theatre here is being headed by U. S. Hill, manager of Harmanus Bleecker Hall, who has the backing of several men of wealth here. The new theatre, to be devoted to musical and dramatic productions of a high standard exclusively, will be large enough to seat 1,200. Enough stock has already been subscribed to make it possible to proceed with the work. It is planned to acquire the Second Presbyterian Church property and remodel it into a theatre before next year. Among those interested in the venture are Margaret Anglin and Basil H. Anglin.

BELASCO STARS INA CLAIRE

David Belasco presented Ina Claire in the stellar role of Avery Hopwood's new comedy, "The Gold Diggers," which opened at the Broadway Theatre, Long Branch, N. J., last Friday night. In the cast also are: Bruce McRae, H. Reeves-Smith, Frederick Truesdell, Horace Braham, Austen Harrison, Harold Christy, D. Lewis Clinton, Frank Lewis, Jobyna Howland, Beverly West, Louise Galloway, Ruth Terry, Pauline Hall, Lilyan Tashman, Luella Gear, Gladys Feldman, Katherine Walsh and Louise Burton. The play comes to the Lyceum here Tuesday, Sept. 30.

CHATTERTON CO. COMPLETED

The complete cast of "Moonlight and Honeysuckle," in which Ruth Chatterton will open her New York season at Henry Miller's Theatre on Monday night, Sept. 29, under Henry Miller's direction, will include: Lucille Watson, Katherine Emmett, Flora Sheffield, James Rennie, Charles Trowbridge, Edward Fielding, Sydney Booth and Lawrence Eddinger.

The piece was written by George Scarborough in three acts with all of the scenes laid in Washington, D. C.

LOEW GETS KNOXVILLE HOUSE

KNOXVILLE, Tenn., Sept. 19.—The Loew interests have acquired a long term lease on Staub's Theatre, here, which became effective Saturday. Alterations amounting to some $40,000 will be made. The house will open about Christmas time with a regular Loew program. The taking of the house by Loew leaves this city without a legitimate attraction house. Charles Aebli will be assistant manager.

"MAGIC MELODY" CAST COMPLETE

Wilner and Romberg have completed the cast for their "Magic Melody." The play is by Sigmund Romberg, and Frederick Arnold Kummer. In the cast will be Julia Dean, Tom McNaughton, Robert Emmett Keane, Fay Marbe, Bertie Beaumonte, John Merkyl, Leona Morgan, Cyril Chadwick, Carmel Myers, Walter Armin, Olin Field, Pauline Chambers, Lois Leigh, Jean Jarvis, Marie McConnell, Robert Bentley, Seoma Jupraner, Master Billy Roth and a chorus of forty girls.

Clifford Brooke is staging the production. Willy Pogany is art director; Charles Previn is musical director, and Ed. Hutchison is staging the numbers.

SAID HE WAS HARRY THAW

LOS ANGELES, Sept. 21.—William Everest was up before Justice Forbes last week here, accused of trying to impersonate Harry K. Thaw, in an effort to obtain $400 from Louis Jacobs, a director of motion pictures. Archibald L. Mayer testified that he first met Everest in an Francisco and that the latter said he had been secretary to Thaw. Later he declared that he was Thaw and wanted a chance to appear in pictures and tell "His side of the story." Everest displayed a remarkable knowledge of all of the dates and incidents in the celebrated Thaw case.

NEW THEATRE FOR PASADENA

PASADENA, Cal., Sept. 21.—Plans have almost been completed for the erection of a theatre here at an outlay of $250,000. The house will be made so that it will be able to accommodate both spoken drama and motion pictures, and will have a seating capacity of 2,500.

The company behind the project includes B. Q. Kendall, president; Harry C. Jensen, vice president, and William C. Crowell, secretary and treasurer. Harry C. Jensen, the vice president, who is the owner of several other theatres, is to be the lessee of the house.

FISHER LIKES RUBY'S ARMS

Harrison Fisher, the artist, has invited Miss Ruby Norton the vaudeville actress to pose for him, declaring that she has the most perfect arms he has ever seen and that a sculptor using Miss Norton as a model could supply the missing arms of the Venus de Milo.

SAM SHIPMAN IS SORE

Sam Shipman is sore. For Sam Shipman is a co-playwright, in a manner of telling of his dramatic bent, who is garnering more money in royalties at present from his co- and personal playwriting achievements than are the stipendiary reviewers (including the writer of these deathless lines) who tell how bad his plays are even though they're not so bad.

But that isn't why "Shippy" is sore.

His particular peeve at this time is due to two reasons: first one is that his latest play, "First is Last," which he wrote in collaboration with Percival Wilde and which is now playing at the Maxine Elliott Theatre, was panned by the reviewers in such a manner as to arouse even St. Peter's private secretary to the point of hurling hand grenades.

Be it also known that "Shippy" is reported to hold a 75 per cent proprietary interest in said dramatic offering, William Harris, the ostensible producer, controlling but 25 per cent of the play's ownership, according to the same report. So when the critics panned the play "Shippy" determined that he would put it across in a manner that would make the scribes bite their unkind words. As a result he is spending huge sums on advertising in the dailies, his "copy" being a personal plea to the populace to come and see the play for themselves.

The second reason for "Shippy's" peeve is Heywood Broun, the *Tribune's* dramatic critic and literary editor. Broun, besides lambasting the play also, it seems, picked a special element of it for special derision. So "Shippy" indited a nice little bit of epistolary sarcasm which he hurled at Broun and which the latter gave space to in last Sunday's *Tribune*. The letter follows:

"You seem to be in doubt as to the status of 'the girls,' as you call them, in 'First Is Last,' because they appear in a college fraternity house. This is clearly explained in the first act, when one of the characters expressly states that the girls are from Barnard College, and that they have come to the chapter house on set evenings every week for dances. Neither you nor your friend, Mr. Woolcott seems to have heard this. The only explanation I can think of is that the detonations in France have probably affected your mutual hearings.

"I disagree with you on the psychology of young men emerging from college—another sarcastic criticism you shared with Mr. Woollcott. When I left Columbia University I though I would be an Ibsen, and I certainly had no idea of putting you to the torture of reviewing my plays on Broadway. I hoped to write artistic failures. But, after having been buffeted by life for ten years, I find myself writing inartistic successes. However, I still retain enough of youth's preposterous self-confidence to think that in time I may please even some of you New York dramatic critics. I feel that I have made progress in the last twelve months, since you say that 'First Is Last' is not as bad as 'East Is West.' By the time Heywood the Third is able to go to the theatre I may have at least a positive comment from a Broun."

DOTY SUED FOR DIVORCE

Douglas Z. Doty, playwright, author and editor, was last week sued for divorce by his wife, Josephine W. Doty. The couple have been married since 1903 and have one child, Dorothy Whiting Doty, who is eleven years old. The plaintiff alleges that her husband abandoned her in January, and since then contributed $900 toward the support of the child.

J. H. MEARS DIVORCED

John Henry Mears, manager of the Century Roof Theatre, returned from Chicago on Saturday and announced that Mrs. Mears had secured a divorce from him in that city.

JOE MAXWELL OPENS OFFICES

Joe Maxwell has opened offices at No. 42 West Seventy-third street, where he will conduct his recently organized managing and producing enterprise.

ACTORS CRAZY, SAYS SMITH

Declaring that "actors have gone crazy," Winchell Smith, author and producer, has announced his intention of retiring from the producing firm of Smith and Golden. There are no personal differences between the partners, and the only apparent reason for Smith's action is that he feels that there is a gulf between him and Equity actors that cannot be bridged. The papers dissolving the partnership will be submitted by the attorneys late this week.

In explaining his reason for quitting Broadway, Smith said:

"The Actors' Equity Association has taught its members that the managers are their enemies. They have vilified the managers and created a wide gulf between the two.

"I write my plays all wrong and have to fix them up in rehearsal. This requires the most intimate and cordial relations between actor and manager. Since the strike I don't feel that I can associate with them on the same free basis as before.

"One of the men whom I had befriended most was the first to lead the members of my company out on strike. I looked over my books and saw that I had advanced $19,000 to actors who turned against me. Actors have gone crazy."

MAITLAND PLAYHOUSE READY

SAN FRANCISCO, Sept. 21.—The Maitland Playhouse, named after its director, Arthur Maitland, opens here tomorrow night, with "Smoke," a one-act Chinese play, the attraction. The house, which seats two hundred, is a modern and fully equipped theatre, which will be devoted to plays that are artistic and measure up to a high standard. The house has a comfortable smoking room, a tea room and all of the other adjuncts necessary for comfort. In erecting it, Maitland had the financial backing of several residents of this city. Several concerts have already been booked into the house and Samuel Hume of the University of California will deliver a lecture on "The New Stagecraft" early next month. The theatre will be used as a house for attractions of educational and artistic value, and where an effort will be made to avoid commercialism.

DAUGHTERS GET STOCK

Stella Hammerstein Keating and Rose Hammerstein Tostevin, children of the late Oscar Hammerstein, are the owners of the 3,998 shares of stock which the late impresario, after separating from his first wife, set aside for the benefit of the latter and the two girls. They became the owners of the stock which has long been a bone of contention between the different members of the Hammerstein Family, by a decision handed down by Supreme Court Justice Charles L. Guy.

SHUBERTS SIGN OLGA COOK

Olga Cook, the soprano, who formerly appeared in the Gus Edwards acts, was placed under a five-year contract on Monday of this week by the Shuberts. She appeared at the Sunday night concert in the Winter Garden, where Ed Dividow, the Shubert booking agent, placed her so that the Shuberts could hear her sing last Sunday night.

They heard her and signed her up the following day, and the first musical show in which she will appear is "The Passing Show of 1919," now in course of rehearsal.

"SCANDAL" MAY MOVE

Confronted with the perplexity of turning hundreds of people away at every performance of "Schandal," now playing at the Thirty-ninth Street Theatre, Walter Hast, the producer, is considering removing the play to a larger theatre.

P. M. A. SEEKING ROOMS

The Protective Managers' Association are looking for new quarters in which to hold their meetings. A suite of rooms somewhere on Broadway is being sought but seems hard to find. Meanwhile the managers hold their confabs in the offices of Cohan and Harris.

"OVER THERE" ENTERTAINERS BROUGHT HOME A BANK ROLL

Ray Walker, Songwriter, Who Was Thirteen Months Abroad Says That the Majority of Entertainers Brought Home More Money Than They Ever Received at Home.

Ray Walker, song writer, who was one of the first members of the "Over There" Theatre League to arrive in France, returned to this country Monday on the Transport *America*. Walker, who was an original member of the Margaret Mayo unit saw more than thirteen months of active service as an entertainer on the other side, playing over the entire A. E. F. circurt, from Marseilles to Coblenz, and appeared before more than a million doughboys.

During his extended engagement in France, Walker had many interesting experiences and returned with a wealth of interesting sidelights on the entertainment game over there, as he experienced it. Commenting on the supposed hardships connected with the life of an A. E. F. actor he said, "Although it is believed on this side that an entertainer's life was far from being a bed of roses, I found it to be just what you made it. There were times, I will admit, before the signing of the armistice, when we had our troubles but after the actual fighting had ceased, everything was run with the smoothness and regularity of any of our booking offices, on this side of the water."

Contrary to the belief in America, that the "Over There" players received but two dollars a day compensation, Walker said, "The actor who went overseas made money, and lots of it, too. I received 1,292 francs ($175), a month for my services, the same as the other members of the O. T. T. L. and many of them, saving their money, have had more than a profitable engagement. Of course, we were under no expense, board, lodging and all our transportation was furnished free. So you can easily see why many of the overseas entertainers, returning from France have brought back more money than they ever had at the end of a whole season in America.

"There were hundreds of smal time acts," he said, "and the headliners were conspicuous by their absence. Aside from a few who appeared in Paris and the larger leave areas, the acts shown in the provinces were every bit the same as those seen on the small time in the States. Of course the prime favorites with the soldiers were those acts having girls in the cast, and containing plenty of song and talk. Most of the acts which at one time on this side of the water did a fifteen minute turn had to lengthen their time to an hour or more, and often we were required to play three or four towns in a day."

Ray Walker, who has the habits usually associated with the songwriter had the time of his life, so he left his earnings on the other side and thoroughly enjoyed himself in doing it. "It was all right to save" he said, "but I went over there to 'see,' in addition to doing what I could to entertain the boys, and I was afforded the opportunity. During the thirteen months I was there I played more than seven hundred engagements and covered all of France, Belgium and the occupied territory in Germany." Walker returned with Henry Marcus, another member of the O. T. T. L. They were among the last entertainers to leave France, sailing from Brest early in September.

ART THEATRE INJUNCTS ACTOR

The Jewish Art Theatre last week obtained a temporary injunction from Judge Wagner in the Supreme Court against Joseph Shoengold, the Yiddish actor, who is a son-in-law of Jacob P. Adler, the foremost tragedian of the Yiddish stage. The injunction order is designed to prevent Shoengold from appearing elsewhere than at the Garden Theatre, where the Jewish Art Theatre, Inc., is presenting plays in Yiddish at present.

According to the papers filed by Charles Weinblatt, the Art Theatre's attorney, Shoengold should be appearing at the Garden Theatre at present by virtue of an agreement he made last April. Under the terms of this alleged agreement Shoengold was to appear with the Jewish Art Players for at least thirty-eight weeks this season at a weekly salary of $175. It was a play or pay contract.

However, the papers recite, two weeks before the Jewish Art Theatre opened its season at the Garden several weeks ago, Shoengold left the company and went to Philadelphia, there to appear at the American Theatre under the management of Max R. Wilner. In Philadelphia, it is alleged, Shoengold will receive a weekly salary of $250, which is the consideration that prompted him to break his contract here.

In granting the temporary injunction, a certified copy of which was served on Shoengold in Philadelphia last Thursday, Judge Wagner made the petitioner file a surety company bond in the sum of $7,500, so that, if after the case is tried and if the actor is successful, he will be remunerated for the time he failed to work by reason of the restraining order

GRANT STEWARD SIGNS

Grant Steward, secretary of the A. E. A., who has been busy helping to readjust Equity affairs to normal, has been called for rehearsal in "Dear Brutus."

FIDO WRITERS GET BUSY

"Yester-thoughts of the Statge" is the title of a one-act spectacle that Alexander Leftwich is writing for the Actors' Fidelity League Benefit, which will be presented on October 14th. The spectacle will deal with the theatredom of yore and will go back over scenes and songs of the long ago with an introduction of the old stars, wherever possible. On his return from his vacation, George M. Cohan will start to write a closing act for the benefit which will include a number of original Cohan songs.

NEW JOB FOR DIRECTORS

San Francisco, Sept. 23.—Paul Ash, musical director of the Casino, has resigned and has accepted a similar position in a Market street moving picture house, Bert Ragan now at the Hippodrome succeeds him, and Bart Briggs replaces Ragan at the Hip. Sam Newman, for many years director of the Hippodrome theatre, is at present musical director of the Allies Theatre, located on Broadway.

JADLOWKER STUCK IN BERLIN

Herman Jadlowker, the famous Russian tenor, at present in Berlin, has had great difficulty in trying to get passports to the United States, so that he can fill an engagement with the Chicago Opera Company. The difficulty is due to the fact that there is no consul of the United States in Berlin, and Jadlowker will, therefore, have to get permission to leave direct from Washington.

COMMITTEE TO AID "FUND"

A Trades Committee has been organized to aid the Actors' Fund of America in their Actors' National Memorial Day campaign. This committee will underwrite all the New York theatres. The committee is composed of chairmen selected from all the trades committees of New York and numbers about fifty.

ERLANGER INVESTS WITH LOEW

The announcement early last week that A. L. Erlanger had joined forces with Marcus Loew through the former's acquisition of a forty per cent interest in a Southern theatre being built by the latter, carries no special significance at this time, for up investigation by the *Clipper*, it was found that Erlanger invested his money in the Marcus Loew enterprise because he considered the investment would bring him satisfactory returns.

The theatre in question is planned for erection in Memphis, Tenn., a 3,000-seat combination vaudeville and picture house will be called the Metropolitan. And while it is true that at any time the house could change its policy and house legitimate productions, it is reported that such is not Marcus Loew's intention, he being perfectly satisfied with the returns he gets from a strict combination vaudeville and motion picture policy in all the houses throughout the country under his control.

The fact is A. L. Erlanger has been financially interested in several of the Loew theatrical enterprises for a long time. Among the Loew houses that Erlanger is known to be interested in are the Victoria on West 125th street, Staub's Theatre in Knoxville and the Vendome Theatre in Nashville, the sites on which the two latter theatres stand having formerly been controlled by Klaw & Erlanger, as is the New York Theatre, which Marcus Loew now runs and in the profits of which both Klaw & Erlanger are reported to be sharing.

Erlanger is also reported to be heavily interested with Loew in the property acquired by the latter, running on the easterly side of Broadway the entire block front from Forty-fifth to Forty-sixth streets. Upon the expiration of several leaseholds on this property Loew will erect a large vaudeville and motion picture theatre, one comparable with the recently erected Capitol Theatre six blocks north on Broadway.

In connection with this site it is rumored that Loew will erect two theatres, one of them being designed to house legitimate attractions.

"FIFTY-FIFTY, LTD.," NEEDS FIXING

Atlantic City, N. J., Sept. 19.—"Fifty-Fifty, Ltd.," resumed its way here last night at the Globe Theatre, where it was presented for the first time since it originally saw the light prior to the walk-out of theatrical union labor.

The producers were the Scibilia Theatrical Enterprises, and the production turned out to be a musical translation of William Gillette's "All the Comforts of Home." As the piece stands this morning, clinical treatment is its outstanding need.

Almost all of the first act is positively and needlessly stupid, and it is not until the "Silence of Love," the final song of the act, is introduced that the sleeper awakens to the fact that there might follow something of interest. This promise is not broken, and the piece begins to move more swiftly and entertainingly, chiefly by reason of a new treatment of the musical numbers. The refrains of the songs are repeated often by both chorus and principals, each repetition being accompanied with a change of costume, character and singer.

William Gillette's book makes a substantial framework for music that is snappy and appealing, some of which develops an emphatic rhythm and melody. Chief of these are "Silence of Love," "Honey Bunch," "So Long, Good-bye," "My Might Have Been" and "Cuddle Up a Little Closer." Chorus and costuming are smart and attractive,

Prominent in the cast were Herbert Corthell, John Slavin, Florence Court, Barrett Greenwood, Lynn Pratt, Elsie Douglas, and Jean Newcombe.

With adroit fixing, "Fifty-Fifty, Ltd.," ought to make some showing.

"SMARTER SET" HAVE NEW SHOW

"The Smarter Set" which has been co-starring Salem Tutt Whitney and J. Homer Tutt, is presenting this week a new musical comedy called "Children of the Sun," from the novel by George Wells Parker.

MAUGHAM PLAY HAS WEAK FINISH

Washington, D. C., Sept. 21.—The success of W. Somerset Maugham's new comedy, "Too Many Husbands," which Al. H. Woods presented here at the Belasco tonight, is problematical. The piece is aristocratic in atmosphere, novel in theme, finished in its dialogic possibilities and handled for the most part with intelligence and skill by its cast. But it betrays evidence of having been hastily and inaccurately climaxed in its latter scenes which may militate heavily against its ability to score.

Maugham has selected as his theme the idea that matrimony with the males is largely a habit. To develop this theme, he has introduced the problem of a British major, long believed dead, returning from the wars to find his wife married to a friend. Instead of a conflict, both husbands comically attempt to Alphonse-and-Gaston themselves out of the alliance, which development for two acts seems thoroughly accurate and convincing. The final act, however, descends nearly to the burlesque. The wife, forced by her husbands to make a choice, chooses neither, but instead makes them submit to a divorce so that she may marry an elderly dandy with a Rolls-Royce. Maugham puts over in a manner of speaking, his thematic idea but the solution is about as clear as the league of nations document to a Broadway motorman. Elaborate chopping of the first act, also seems necessary, since the audience is nearly drowned in a sea of dialogue that while creditable, is not sufficiently pungent to entrance an audience.

Estelle Winwood, cast in the role of the much-married wife, is convincingly insincere, but she displays an unaccountable tendency to throw character to the winds by addressing her lines to the middle of the house, regardless of the position of the character involved in her dialogue. Lawrence Grossmith and Kenneth Douglas, as the first two husbands, give performances of artistic merit, as does Fritz Williams, as the third husband-to-be. Marguerite St. John, in a matronly role is a trifle heavy, though the role offers few chances. Minor parts are acceptably interpreted by J. H. Brewer, Richard Gay, Florence Edney, Marion Buckler, Carolyn Darling and Beatrice Miller.

CHORUS MEN ORDERED DEPORTED

Luigi Marandi, of the Metropolitan Opera chorus, and Francisco Raviola, Carlo Malato, Luigi Trolesa and Pietro Nippi, of the Chicago Opera Company, are not eligible for admittance to this country as artists, according to a decision reached by the Board of Special Inquiry, of the Immigration Department, which has undertaken the task of separating artist from contract laborers, chorus singers coming under the latter head.

Lunigi Marandi is a tenor who has been a member of the chorus of the Metropolitan for twelve years, and has frequently sung small parts in the cast. He told members of the board that he was familiar with more than one hundred operas and sang in several languages. Marandi, together with the members of the Chicago chorus, arrived in this country last week.

The small salaries paid the members of the chorus as compared with the compensation of the stars has influenced the immigration authorities here to hold persons coming from abroad for employment in such capacities as contract laborers who are excluded under the immigration statutes. An appeal to Washington will be taken to Anthony Camminetti, Commissioner General, for each singer.

JOHN E. KELLERD OPENS

Salt Lake City, Sept. 19.—John E. Kellerd, the Shakespearian actor, opened his season here at the Opera House Thursday night, presenting "As You Like It." Mr. Kellard and his company are under the management of William F. Connor.

HARRY E. CAIRNS MARRIES

Decatur, Ill., Sept. 21.—Harry E. Cairns was married here last week to Hazel Timmons. Cairns is part owner of the Cairns Brothers' show, which recently closed after a successful season.

YIDDISH THEATRICAL UNION EXTENDS TO BOX OFFICE MEN

Plan to Affiliate with Hebrew Actors' Union and Ask for 38-Week Pay or Work Season with Decided Salary Increase—New Union Will Complete Organization of Entire Business

Box office men—that is to say, treasurers, assistant treasurers and benefit agents in all the Yiddish theatres throughout the city—are to be unionized, it was learned last week. Plans designed to bring about the unionization of these theatrical employees are now being formulated on the East Side, and it is said that by the middle of next month all of the box office employees in the Yiddish houses will be organized in a separate local which will be affiliated with the Hebrew Actors' Union.

It is the immediate purpose of the prospective local now in process of organization to seek a minimum employment period each season for all box office employees. It was intimated that a 38-week pay or work period, as is the case with actors signed for the season in first-class Yiddish houses will be demanded.

The Hebrew Actors' Union, which was organized here in 1898, is considered the strongest theatrical union in the world. It has established a minimum wage of $60 a week for all principals in the casts of first-class Yiddish attractions, and in addition the managers must guarantee these players a 38-week play or pay engagement during each season beginning Sept. 1.

From time to time various locals were added to the original organization, and at the present time the union has branches in which are organized the various employees connected with the theatre. The chorus union is one of them.

This branch supplies a certain number of its members for the season to each first-class Yiddish house, the minimum number of chorus folk which each manager must engage for the season varying according to the seating capacity of each theatre. The average number employed by each manager is six, and the minimum salary fixed by the union for this season is $28 per week. The season is 38 weeks, and the rule is play or pay, with extra money for all rehearsal periods before the opening of the regular season.

After the manager has engaged the proper number of chorus people allotted to his house, should he desire to add to this number at any time during the season, he is at liberty to engage even non-union chorus people, paying the extras any price he chooses.

Then, too, there is the Ushers' and Billers' Union, which has established a minimum wage of $26 per week for these employees. The ushers in Yiddish theatres are employed in a dual capacity; when they are not ushering in the theatre they are required, during the day, to distribute billing for store window display.

Last, but not least, there is the Dressers' Union, which is affiliated with the Actors' Union. The male members of this local receive a minimum wage of $28 a week and the female dressers receive $24 weekly. The Dressers' Union makes it incumbent on each star to have a dresser, and though each star may have his or her

IS $15 OPERA STAR A LABORER

In these days of shorter hours and more pay, a second tenor for the Metropolitan Opera chorus, who can only cash his notes for $15 a week, ought never to be allowed to land from Italy; at least, that is what the immigration authorities at Ellis Island thought when they detained Aurelio Bodini because they were inclined to the opinion that he fell more in to the contract labor class than that of an operatic star. When Bodini, on entering port naively informed the authorities that he was only to receive $15 a week for singing, the government officials held an inquiry on the case and were convinced that he should be sent home under the Alien Contract Labor law. They were finally persuaded, however, by William J. Guard, of the Metropolitan staff, that a careful reading of the contract would show that Bodini is to get at least thirty dollars a week, with the occasional singing of small roles. He also stated that Bodini was not a laborer, but "a high class artist," being able to sing forty roles in three languages. Thereupon he was released by the authorities, while they tried to reconcile Caruso's $77,000 salary for singing eleven times in Mexico City and the advance in Metropolitan orchestra seats for non-subscribers from $6 to $7 a performance with Bodini's $30 per.

CONRAD LOOKING FOR ACTS

Con Conrad, writer of "Frenchie," arrived here last week from London, and expects to return to the other side on the "Mauretania," which sails on October 2nd. He is a member of the London firm of Welch and Conrad with which Harry Burns is also associated. Burns is expected to arrive here shortly and will offer bookings of forty-five weeks in England for American acts.

"PUCK & JUDGE" REHEARSING

Gus Hill has called rehearsal for his new musical show which he will call "Puck and Judge." It will open the last of October. Hill will have five big fat men with the show.

ALLEN QUITS "SCANDALS"

Lester Allen served notice on George White twice last week that he is about to leave the cast of the latter's "Scandals of 1919" show.

White received the first two weeks' notice from Allen on Wednesday, and after reading it he is reported to have contemptuously torn up the notice in the presence f Allen and threatened legal proceedings n the latter abandoned the show. The following day Allen consulted his attorneys, H. J. and F. E. Goldsmith, to whom he explained that his contract with White provided that he could leave the show at any time upon giving the customary two weeks' notice.

His lawyers advised Allen to send a formal notice by mail to White. This he did, the notice setting forth the attitude adopted by White the previous day.

Thus the matter now stands, with Allen scheduled to open in G. M. Anderson's "Frivolities" show October 16 in Wilmington, Del.

LEWIS & GORDON SELL 3 ACTS

Lewis and Gordon, the playlet producers, arranged last week with Ernest Edelsten, the English booking agent who is in this city at present to book three of the firm's most successful playlets in English music halls next winter.

The playlets and the principal players in them who will appear in London during the coming winter are: Sam Mann and Company in "The New Leader," Harry Green and Company in "The Cherry Tree," both playlets written by Aaron Hoffman, and Lee Kohlmar and Will Fox in "Two Sweethearts" by Samuel Shipman and Clara Lipman.

LEWIS JOINS "FRIVOLTIES"

Henry Lewis, who was slated to join the cast of the Shubert "Gaieties" show, but didn't, is now slated to appear in G. M. Anderson's "Frivolities" when that show opens in Wilmington, October 16.

Other principals that the cast will include are Nan Halperin, Felix Adler, Sammy Weston and Lester Allen.

GOLDBERG QUITS VAUDE FIELD

Jack Goldberg, former booking manager for Marcus Loew, and who has been connected with vaudeville business for the last twelve years, is retiring from the vaudeville booking and producing field to assume the management of a grand opera organization which will be headed by Mme. Eleanora de Cisneros.

Recently there was organized the National Musical Service, Inc., with a capitalization of $25,000. This company, it is said, has the financial backing of several very wealthy music lovers. Under the auspices of this corporation a sort of tabloid grand opera tour of thirty weeks' duration has been arranged.

The plan is to present a condensed version of "Samson and Delilah," which will be preceded by a concert and followed by ballet divertissements. Besides Mme. de Cisneros, the principals supporting her will be Vernon Stiles, tenor, and Giuseppe Interante, baritone. The ballet of eight people will be headed by Vera De Artelle. Leon Vanderheim, formerly concert director for the late Oscar Hammerstein, has been appointed musical director of the present organization.

Louis Zuro, who stages the musical numbers at both the Rivoli and Rialto theatres, will stage the condensed version of "Samson." Those appointed to travel ahead of the musical organization are Henry "Doc" Weaver, Grace Vail and Jules Fernheim.

The show is scheduled to open in Holyoke, Mass., September 29, the tour being booked by the Shubert booking office.

SPANISH MANAGER SUED

Nicholas Coutcouas, who managed and organized the Spanish Opera Company, which played at the Cort Theatre for a few weeks last July, is being sued in the Third District Municipal Court by two of the girls who appeared in the operas given in Spanish.

The girls are Marie Buell and Helen Richards, and they are seeking to recover $240 each for alleged breach of contract. In their respective complaints, filed by their attorney, Max Franklin, they allege that Coutcouas engaged them to sing and dance with the Spanish Opera Company for a period of thirteen weeks from last July, they to receive $20 weekly for their services.

However, Miss Buell alleges that she was discharged after working from July 12 to July 26, receiving a total of $20 for her services; and Miss Richards worked one week from July 22 and received a like amount for her services. The balance is due them, they claim, under the terms of the written contract they entered into with Coutcouas.

GERMAN OPERA AT THE MET.

Despite the fact that there is going to be some strong opposition against the production of German opera in this country during the coming season, the Metropolitan announces a series of them.

Besides an English version of Richard Wagner's "Parsifal," the works of four other German composers are announced. Mozart, Meyerbeer, Gluck and Weber, all appear in the Metropolitan Opera Company's prospectus for its twelfth season. Among the several novelties announced, the most conspicuous is "Cleopatra's Night" a new work by Henry Hadley, the American composer.

THIRD "CLOTHES" CO. FORMING

"Civilian Clothes," Thompson Buchannan's new play, will be presented by three different companies within the next three weeks. The New York Company, headed by Olive Tell and Thurston Hall, will remain at the Morosco. Eleanor Woodruff and Clyde Fillmore will head the Western company and a third company is being organized to play Chicago and the Middle West.

"LIMOUSINE" PLAY COMING SOON

Al. H. Woods will present "The Girl in the Limousine," a new comedy, in three acts, by Wilson Collison and Avery Hopwood, on October 6, at the Eltinge. In the cast will be John Cumberland, Doris Kenyon, Zelda Sears and Charles Ruggles.

"LITTLE WHOPPER" DELIGHTS

BALTIMORE, Md., Sept. 22.—"The Little Whopper," the new musical play by Otto Harbach, Bide Dudley and Rudolf Friml, which was produced by Abraham Levy and presented for the first time on any stage at Ford's Theatre here tonight, has all the ingredients that go to make a successful musical comedy. It is essentially tuneful, has a book that is Bide Dudley at his wittiest and the lyrics by Otto Harbach have a metrical finesse that makes them eminently suited for this altogether charming musical play.

Vivienne Segal and Sydney Grant are the outstanding features among the principal players in the cast, the little singing comedienne especially being in splendid voice and registering a hit that she rightly deserved. The other principals in the cast gave a splendid account of themselves. These are Harry C. Browne, Mildred Richardson, David Torrence, W. J. Ferguson, Lotta Linthicum, the Wilton Sisters, Nellie Graham-Dent and Lucille Williams. The chorus is large and pulchritudinous; and the settings and costumes are elaborate without being bizarre. Bert French and Oscar Eagle staged the production acceptably.

SCENIC ARTISTS WIN FIGHT

After a squabble that lasted a year and a half, a strike of scenic artists against eight big scenic studios was settled early last week, when practically all of the strikers' demands were acceeded to. The strikers have finally obtained a forty-four instead of a forty-eight hour week, and have been given an increase in salary. Journeymen will now receive $1.50 per hour. Class A apprentices will now receive $1 an hour and Class B apprentices 45 cents an hour. The studios affected by the strike were Lee Lash, Gates and Morange, Dodge and Castle, Physioc Studios, New York Scenic Studio, Unitt and Wickes, Robert Law, and Platzer and Emmons.

The terms of the agreement also call for eight legal holidays as non-working days, payment of wages in cash and an arbitration board to adjust disputes. Those who signed the agreement for the strikers were August Volz, president of the Scenic Artists' Association, and Walter Darrell, its business agent.

CRAVEN HELD UP IN LONDON

LONDON, Sept. 18.—Frank Craven, the American actor-playwright, who came here several months ago to assist in the presentation at the Savoy Theatre of his comedy, "Too Many Cooks," has been forced to remain over in London for six weeks now because of the overcrowded condition of transatlantic liners.

Craven's application with more than fifty thousand others is on file with various steamship companies. And those people here who are especially anxious to arrange for an early sailing to America, have no other means of gaining time than by paying a large bonus to those fortunate ones who have been granted steamer reservations.

Recently, George Highland, general producer for the Australian firm of J. C. Williamson, Ltd., left Liverpool for America, en route to Australia, on the Holland-American liner *Noordam*, and besides paying a large bonus for the privilege of traveling at this time he had to share a stateroom with a Chinaman.

George Highland, the Australian producer, is in this city at present acquiring the Antipodean rights to American musical comedy successes. He is scheduled to sail for Sydney, October 14, leaving New York on the *Venturia*. Thus far, through Sanger and Jordan, his firm's American agents, Highland has acquired the Australian producing rights to "Oh, Lady, Lady," and "Leave it to Jane," from Comstock and Gest, and "Listen, Lester" from John Cort.

MANAGING "HONOLULU GIRL"

Dixie Vinson, formerly the manager of the Orpheum Theatre, St. Paul, is now the manager of the eastern "My Honolulu Girl" company, which is playing the larger towns at a rate of prices with a $1.50 top. Thirty-five are included in the organization, of whom six are native Hawaiians.

VAUDEVILLE

NEW ORPHEUM TO BE MODEL THEATRE

ARCHITECT OUTLINES PLANS

NEW ORLEANS, LA., Sept. 22.—This city is to have an Orpheum Theatre which will surpass any theatre on the Orpheum Circuit, according to G. Albert Lansburgh, architect for the Orpheum interests. The theatre will cost three-quarters of a million dollars to erect. The site for the playhouse is on University Place, opposite the Grunewald Hotel.

The building is to be rushed with all possible speed by Thomas Dean, superintendent of construction for the Orpheum Circuit, and Sam Stone, Jr., who is in charge of the work for the local architects.

The theatre will seat 2,350, of whom 1,200 will be on the auditorium or first floor. The balcony or upper circle will care for the remainder of the audience, and will be reached both by stairways and large elevators.

The exterior of the theatre will be highly artistic in treatment, and the frieze across the upper part of the base will be of dancing children and will be an attractive feature of the facade.

The interior of the theatre will be a broad and shallow house, the lot being 120 feet wide, with a ten-foot alley on each side to allow roomy exits. The farthest seat in the auditorium will only be sixty feet from the stage.

The theatre will be installed with indirect illumination, although the house will be flooded with light. A refrigerating system will keep the house cool on New Orleans' hottest day.

There will be retiring rooms for ladies on each floor. There will be a playroom for children, including a nursery with a nurse in charge.

The decorative scheme will be dominated by major tones of blue, with a background of burnished gold, mauve and rose. Draperies hung from the proscenium arch will decorate the boxes, of which there will be sixteen on the main floor and twenty in the balcony.

The theatre will be ready to open by the fall of 1920.

Arthur B. White will be its resident manager.

MEYERS HAS NEW ACT

William Russell Meyers, who has placed a number of his acts with successful performers is rehearsing a big eight-act entitled "The Teacher's Last Dream." The act written for him by Delmar and Frances scored a hit on the Loew time and is booked for an early showing in the Keith houses. The title is "An Airo-Plain Courtship."

CHOOS REVIVING "MELODY" ACT

George Choos is preparing to present "Oh, That Melody" again this season. The act will feature, as before, Jack Henry and William Pollard, and there will be a new ingenue, as yet unnamed in the cast. There will also be a chorus of eight girls.

CANCEL CANADIAN BOOKING

In spite of the fact that the war is over, in Canada the ban on German acts has not yet been lifted. As a result, several German acts which had routes on the Orpheum time were obliged to cancel their time in the Dominion.

QUIGLEY BOOKING THE PARK

The John Quigley Theatrical Agency, Inc., of Boston, is handling the vaudeville booking for the Park Theatre of Manchester, N. H. The house plays a split week bill, five acts in each half.

NEW ACTS

Diana Monteran, female single, opens this week.

"The Average Husband," a sketch, opens Sept. 29, on the Loew time.

Ward and Manning, man and woman, opened Sunday on the Loew circuit.

The Western Four, a singing comedy act, booked by Nat Sobel, opens shortly.

Adams and Martin, open on the Loew time this week, booked by Johnny Hyde.

Robinson and Sterling, two men in a comedy skit, opened last week in Plainfield.

Monti and Lyons, also booked by Tom Jones, open this week on the Loew circuit.

The Musical Weylands opened last week on the Loew circuit, managed by Tom Jones.

Colonel Walters and Lady have a straight singing act which Sam Bernstein is handling.

The Three Kirkellos have a new acrobatic act which opened at Keith's Jersey City, on Monday.

"The Dream Surprise Party," Joe Woods' girl act, opened a new season at Hackensack last week.

Joe Schaeffer will open in vaudeville this season with a new monolegue that has been written for him by Allan Spencer Tenny.

"Rip Van Winkle's Resurrection" under the name of Harry Brown and Company, opened at the Amphion in Brooklyn, on Sunday.

Billy Sharp is producing a new girl act with ten people, special scenery, costumes and material, the name of which is to be decided upon this week.

Carrie Rose, who arrived here recently from England, to appear in Paramount Pictures is preparing a single act with a view of taking a flier in vaudeville.

Kavanaugh and Everett, who for the past twenty-eight weeks have been appearing at the Strand Roof, have a new act in rehearsal, which will be booked through Rose and Curtis.

"Shimmering Gold," a playlet by Allan Spencer Tenny, has been selected by Benton and Morrys as their vehicle for vaudeville this season. The playlet will contain special songs and special scenery.

Rosita Tarregosa, assisted by J. Colini at the piano, is a Spanish singing comedienne who has a new act. Paul Durand is handling it. The turn carries a special setting and there are several different costumes worn by the principal.

Bernard Wells, Dorothy Milburn, Nola St. Clair, Jim Hazelton, Abbott Adams, Beatrice King, John Clark and eight girls are included in the new act which Coutts and Tennis have just put out, entitled "When Dreams Come True." The turn opened at Proctor's Elizabeth, on Monday.

FIGHTER GOING INTO VAUDE

Freddy Dyer, the Australian fighter, who has been doing good work in the lightweight division, is to be seen in a vaudeville act soon. Dyer is a good singer, and a clever musician. He will be under the management of Bert LaMont, who will look after his fight and vaudeville interests.

VADIE AND GYGI HAVE NEW ACT

Marion Vadie and Otis Gygi are planning a new novelty act, in which there will be nine people. The act will require three different sets of scenery. The turn will open about the first week in October.

CARSON BACK IN VAUDEVILLE

James B. Carson, formerly with "Flo, Flo," and "The Red Heads," is returning to vaudeville in a new comedy playlet, called "To Be Or Not To Be," by Hugh Herbert and Ned Dandy.

ANIMAL ACTS HELD UP BY S. S. RATES

CHARGES ALMOST PROHIBITIVE

Animal acts both here and abroad are in a predicament, due to problems in connection with ocean transportation, which will cause them to remain for an indefinite period in the particular part of the world they happen to be at present. This is due chiefly to the over crowded condition of both freight and passengers on transatlantic steamers.

It is almost impossible for animal acts, it was learned last week, to book passage on boats plying between this port and European ports without making reservations at least three months in advance. This is not due to any discrimination on the part of steamship companies against animal acts, but simply because animal acts, especially those with horses in them, take up more space in boats than ordinary acts, and at the present time freight space in transatlantic liners is more necessary and valuable than ever before. In addition to which transatlantic passenger rates have been raised up to fifty per cent. more than what they were before the war.

And in the case of freight charges for animal acts, especially rates for the shipment of horses, elephants and other heavy four-footed animals, the charges are almost prohibitive. For example, before the war the average price for shipping a horse on a steamer to Europe or bringing one from there was $20. Last week Paul Tausig arranged to ship four horses abroad for an American act and the price for each animal was $200.

Before the war it was easy to arrange with the ship's butcher to take care of dogs, chickens and other small animals; but now steamship companies are getting $20 each for middlesized dogs, $10 for lap dogs; $2.50 each for parrots, chickens, pigeons and other birds of similar size, and $1.25 each for canaries and other small birds.

The result is that at the present time there are scores of animal acts in Europe anxious to come to this country, but because of the almost prohibitive transportation charges coupled with the uncertainty of obtaining steamship transportation when desired the booking agents in both hemispheres are scarcely dealing in animal acts.

BUSINESS GOOD IN BAYONNE

BAYONNE, N. J., Sept. 22.—The business of the local vaudeville theatres has increased 200 per cent. since the closing of last season. When the season closed there was only one vaudeville theatre, The Lyceum. Now there are three, the Opera House and The Strand being the new ones. The Opera House, which opened with three acts, goes to five acts and pictures today. All three theatres are doing capacity business.

MADISON LOSES NO TIME

James Madison, who has just returned to New York from the Coast, where he was spending his summer vacation, has already completed new acts for the following vaudeville performers: A new protean novelty act for Dixey Norton, a new routine for the Four Mortons, a monologue for George Yeoman, a monologue for Harry C. Shunk, and a new act for Lloyd and Wells.

"OVER YOUR HEADS" OPENS

"Over Your Heads," the first production of the K. and L. Company opened out of town last week and will come into New York shortly. There is one girl in the act, which has a mechanical scenic device and special setting.

ACTS GET ROUTES

Several acts booked by Paul Durand have been given routes over the Keith and Orpheum time. Murphy and White, two men with a song and piano act have been booked to play the Orpheum time until May. The Joseph Dekos Troupe who are now with the combined Ringling Brothers and Barnum and Bailey circus will reenter vaudeville, opening on November 23 in Duluth. They will then play on the Orpheum and Interstate time for 27 weeks. Pietro, the accordionist, has been routed for 40 weeks on the Keith and Orpheum circuits. Samaroff and Sonia open in Duluth on October 12 and will play the Orpheum and Interstate time for 35 weeks. Mahoney and Auburn have been booked to play the Orpheum time for 20 weeks. Wallace Galvin has 21 weeks on the Eastern Keith time. Sutter and Dell have 27 weeks on the Orpheum and Interstate time. The Duttons will open on November 16 in St. Paul and will play 21 weeks on the Orpheum circuit.

N. V. A. CIRCULARIZES BULLETINS

N. V. A. propaganda notices are being posted "back stage" of all vaudeville houses as a forerunner of the membership drive that Henry Chesterfield, the secretary, is about to launch. The initial notice deals with the advantages that accrue by settling theatrical disputes through the complaint department of the N. V. A. This notice is "Bulletin No. 1," and a new notice will be printed and circularized weekly until further notice.

ACTRESS WANTS HER TRUNK

Grace Leonard, a vaudeville actress, has asked the N. V. A. to settle a claim for her against Clemens, the expressman. She claims that he is holding her trunk. She claims that she ordered him to do some hauling, and later cancelled her order, but that he took her baggage notwithstanding. On her refusal to pay the bill, he held the trunk.

ROBINS GET BOOKINGS

John A. Robins has secured the booking of two more theatres. They are the Alhambra in Torrington, which is owned and managed by Joseph H. Quittner, and which plays five acts of vaudeville with feature pictures, and the Lyceum Theatre, in Bayonne, New Jersey.

LEWIS AND GREEN HAVE NEW ACT

Lewis and Green have a new act, written by themselves, with which they will be seen in vaudeville late in October. The act is to be called "Philosophical Nonsense," and will be seen for the first time in Chicago on the 10th of October.

LYONS MOVES FROM PUTNAM BLDG.

Arthur Lyons has moved his offices from the Putnam building, where he shared space with James Madison, to 1416 Broadway. He is now doing his producing and booking from offices on the fourth floor in that building.

PAUL AND ARNOLD ARRIVE

Eddie Paul and Gladys Arnold arrived in New York last week after entertaining the soldiers in France for nine months under the auspices of the Y. M. C. A. They are having a new sketch written by Allen Spencer Tenney.

JACK McCLELLAN ILL

Jack McClellan, the head of the Thor office is laid up with rheumatism and has been confined to his home during the past week.

CRUMIT CANCELS TIME

Frank Crumit who is now appearing in John Cort's "Just a Minute" has cancelled a route of 35 weeks on the Keith time.

DELMORE AND LEE FOR ENGLAND

Delmore and Lee have been booked by Barney Meyers for a tour of the Moss Circuit in England.

VAUDEVILLE

VAUDEVILLE REVIEWS

(Continued on page 10)

PALACE

Sylvia Loyal and a flock of pigeons and two dogs, seated the majority of the house. Miss Loyal opens with an Oriental dance which neither displays talent or grace in the terpsichorean art, and could well dispense with it.

The Four of Us, a quartette consisting of Messrs. Traynor, Furney, Ballew and Nesmith, scored strongly in the number two spot. The quartette have arranged, or have had arranged for them, a fine collection of special numbers which they deliver in voices that blend pleasingly. They are now using a medley of "Frenchie" bits that Ryan and Healy have delivered, and scored with it. The yodelling bit is still retained and succeeded in getting as many laughs as it formerly did.

Carlos Sebastian, assisted by Olga Myra, with Arthur Anderson at the piano, showed their "Bubbles" offering for the first time to a Palace audience. Considering that it was an early spot for an offering of its kind, the act gave a very good account of itself. Sebastian and Anderson are the authors of the lyrics and the music, which is very pretty. The numbers are artistically arranged and rendered well by Sebastian and Miss Myra.

Homer Dickinson and Grace Deagon found a hearty welcome waiting for them and proved themselves worthy of it. This pair have taken quite a few old gags in their patter, and by their delivery of them, have made them as good as new, as far as getting laughs are concerned. The one about father getting so tough that he had to be killed, proved a riot. As a "kid" comedienne, Grace Deagon ranks with the best, and when it comes to dispensing laughs, Dickinson, is by no means absent.

Mason and Keeler, assisted by George B. Romaine, presented their well-known travesty on the eternal triangle by Porter Emerson Browne. Although the playlet was familiar to the majority of those in the audience, it was keenly enjoyed.

Anna Wheaton and Harry Carroll have added a few new numbers for their third week at this house, and almost stopped the show. The "Dairy Maid and Squire" and the "Any Pretty Little Tune" numbers were also offered and pleased. The new number which was offered for the first time last week, has now been thoroughly memorized by Miss Wheaton and as an encore number netted the pair a number of bows. The song tells a story about the Quakers being shoulder-shakers now. It must also be said, that Carroll's voice actually sounded tuneful all through his singing.

Emma Carus, looking thinner and with a number of new gowns, opened the second half. Leopold, her pianist, is doing a lot of singing now, and displays a good voice. Miss Carus has added a lot of new material to the offering, but still retains her curtain speech about being "just a woman."

There was a wait before the Ford Sisters went on with their "Frolics of 1920," but the act proved to be worth while waiting for. Assisted by a seven-piece orchestra, all the members of which wear Colonial costumes and white wigs, the girls have produced and staged by themselves a dancing act that can easily rank with the most artistic act of its kind in vaudeville. New costumes, a new setting and some new dances—we can only regret that we haven't enough space to devote to praising their new act,—for we could not possibly overdo it. The girls are prettier than ever and the act looks like a million dollars.

Jimmy Lucas, assisted by Joe Hall and the Civil War veteran, showed little, in fact, nothing, that was new. He is still doing the "hokum" magic transformation bit, and even the same songs. New material would be an acceptable change.

The Equilli Brothers closed the show, with a series of well-executed strong-man and equilibrist feats. The turn is a good one of its kind. G. J. H.

COLONIAL

The Four Mekayos open with a very good exhibition of contortionist work by two pretty Japanese girls. They offer acrobatic, instrumental, vocal and dancing work. While the instrumental work does leave something to be desired among people with a sharp ear for music, it pleases the average vaudeville audience. The singing and dancing which is done by the two girls and a young man, who also do the instrumental work, is also very very pleasing.

Billy Duval and Merle Symonds, a likeable couple, pleased with their chatter and songs. The two handle their material capably and also did some dancing that did not score as well as it deserved. As a whole, however, the two gave a good account of themselves in number two start.

"Playmates," a musical skit with five girls and one boy working as "kids," after taking a number of bows, stopped the show. Parts of the offering are weak and need improvement, but the kids, (for the sextette are really in their late 'teens), are talented and put the turn over for a big hit. Three of the girls rendered special bits, one of them closing the act with a solo displaying a very pleasing voice and the others rendering a duet nicely. The boy sang a ballad, one of the girls offered a violin solo, which could be better, and a good clog dance by another of the girls completed their allotted bits.

Ben Bernie picked up the applause where the preceding act left it off and repeated their performance of stopping the show. We stated, last week, in reviewing Bernie at the Alhambra, that as long as he continues to score the hits he has been of late, he will not have to worry for new material, and Monday evening was proof of it. Bernie is still using the same gags and violin bits, and after taking an encore played a number that was really requested by the audience. One humorist, in the audience, requested Bernie to render "Civilian Clothes" by Rogers Peet.

Irene Bordoni and Lt. Gitz-Rice have improved bits of their songalogue, by putting a song connection for the French "Chanteuse" bit. Miss Bordoni is wearing a new costume for this part and looks wonderful in it. The house couldn't get enough of them.

George Rosenor has arranged a number of new characters, in fact, practically a new act, for his big time offering. He now plays the role of an English "has been" who wants to prove that he still can act, and makes up in full view of the audience, playing a number of characters. He portrayed a toothless old man, a half-wit, a tough school kid reciting and closed with his G. A. R., character which he used in his former act. Some of the comedy is of the blue order, but was eaten up by this bunch.

The Mosconi Brothers, assisted by Elsie La Mont, did not present anything new for their second week at this house, but did do their work much better than when the writer reviewed them here last week. Louis did his eccentric dance in the old sensational manner, and his brother also injected more pep into his work. The finish is still in need of strengthening for the act closes after a dance by the two boys. We suggested a dance with the trio last week, and repeat it this week.

Rae Samuels, assisted by Miss B. Walker at the piano, found a big welcome waiting for her and stopped the show. Miss Samuels has a dandy routine of numbers and delivers them excellently. But her pretty little pianist, is entitled to take at least one bow with her.

Bessie Clifford closed the show with a posing offering. The poses are done with various slides being flashed on the finely formed figure of Miss Clifford. G. J. H.

BUSHWICK

Anderson and Yvel are well styled speedy. This act is one of the fastest openers we ever saw. Their offering consists of several very nifty skating stunts, each one a demonstration of speed. Their waltz number is a sensation and the man's oriental dance burlesque caused much merriment.

Helene "Smiles" Davis, is all smiles. She is a comely miss, with a wealth of blond hair, a shapely form, bundles of personality, a good voice, and a neat vehicle. She has all the elements of success, and scored an easy hit. She opens with some talk in which she gives a humorous account of her experiences in France. This is followed by her song cycle, which shows the different types of show girls since '61. There is the '61 show girl, "The Floradora Show Girl," "The Weber and Fields" girl, and last but far from least "The Follies Girl." She was forced to take an encore, for which she offered an old popular number preceded by a little speech.

Sam Liebert and Company of two, a man and a woman, offered a comedy sketch of Jewish life called "The End of the World." The story is built up around an old fashioned Jew whose gospel is the preaching of a cynical philosopher "Toplitsky." His son wishes to wed a poor girl, but he will not consent to it, quoting his pet philosopher as being against marriage. The son and prospective bride, hit upon a scheme by means of which they will cure him. They tell him the world is coming to an end, using his philosopher as the authority for their statement. Their scheme works, and they not only get his consent, but $10,000 of his money. However, everything is satisfactorily adjusted, and all ends happily.

J. Keirn Brennan and Bert Rule, songwriters, offered a singing act of merit. Their act is composed of a number of popular tunes and songs they have written themselves. Both have good voices and Rule is a capable pianist. They open with an introduction, in which they sing a medley of numbers they composed. This was followed by several new numbers, which went over very nicely. A serious recitation by Brennan was well liked as also was a newly written ballad sung by Rule.

Imhof, Conn, and Coreene offered their familiar skit "Fun in a Pest House." The act is a laugh from start to finish and kept the audience interested throughout. Roger Imhof as the irritable Irishman, who has been forced to put up at a hinky dink hotel was humorous all the way through. Conn, as the hotel attendant, was indeed to be laughed at, and Miss Coreene, as the nurse was delightful.

Charles King, seems to be enjoying himself immensely in the role of lover in chief to a quartet of pretty girls. He certainly acted as though he did. His "Dream Stars" seem to be evolving into a sort of family love of fun. King is an immense drawing card, and up to now has been taking his work seriously, but evidently the strain of being continually on the stage is too much for him, for he seems to tire and get lax. However, the act was a riot. No other term could be used in describing it. They were forced to take several encores and curtain calls

Brendel and Burt stopped the show. Not only scored a huge hit, but stopped the show. And following King, too! This team seem to improve the older they get. Several new bits have been added to the act, and believe me they were laughing hits if ever anything was.

The Breen Family closed the show with their exhibition of dancing, comedy, and juggling. Despite the position they held, they succeeded in scoring a huge hit. Nellie, the featured member of the act, scored a personal triumph. S. K.

ROYAL

The show was opened by Nora Jane and Company, in a dancing act. She is assisted by a male partner and accompanist. They opened with a Spanish number, and followed with a waltz, after which came a Russian dance. They closed with an eccentric modern number, which resembled a fox-trot.

Miller and Bradford, sandwiched in between two dancing acts, succeeded nevertheless in scoring a very distinct hit. Their offering, which is almost a straight singing act, is very well constructed, and presented with the right touch. Their numbers are of the popular variety, with the exception of Miller's operatic number, from "Aida," which he rendered well. Miss Bradford is a dainty little comedienne, and scored heavily with her comedy numbers.

Tim and Kitty O'Meara, have one of the classiest dancing acts in vaudeville. Their act is constructed, of what might be called "period" dances. After a proper introduction, to each number, they offered successively, a Minuet, of the days of '61, a "Bowery" dance of '98, a dance of Sunny Spain, and last but not least, the latest Broadway "Jazz" dance.

Dooley and Sales offered "Will Yer Jim." Their comedy nonsense went through the audience like wildfire. This audience just loves the hokum, and this act gave them plenty of it. They scored a tremendous hit, and were forced to take an encore, declining a second one. Miscellaneous bits of comedy business here and there make up the act, but as Ceaser said, "They came, they joked, they conquered."

Hermine Shones, assisted by Jack Denny and Co., offered "Peggy O'Brien," a skit which is supposed to show how "They do it" in vaudeville. The act is evidently intended to give Miss Shone a chance to display her histrionic ability. It gives her a splendid chance, but aside from that, it is very poorly written, and is very weak. What Miss Shone needs more than anything else is a new act.

Following intermission, and the "Topics," came Emily Darrell in what she calls "Late for Rehearsal." Call it what you might, the act needs a lot of revising. She is supposed to be late for rehearsal, and is to all appearances a fresh young kid, who thinks she ought to be a star. Her act follows these lines. She got many laughs, but the larger portion of her material, was "Way over their heads," and "not so good."

Olsen and Johnson, are also believers of "hokum will do it." They offered a singing and comedy act, in which they gave the audience an abundant supply of the stuff that makes princes laugh. Their bits are of the "now this is an impression of" type, and each are individual laugh getters. The best of them all however, was the violin bit, and the "Sarah, Come Over Here" song. These two bits were riots, and the two boys just stopped the show.

Valerie Bergere, in "The Moth," has a very clever little playlet. The author has provided her with a vehicle that should last her many many moons. Although it at times resorts to the old clap-trap dramatics, the general idea is good. The story is that of a would be rich man's wife, who is wedded to a poor man instead. She is about to elope, when she is struck on the head by a curtain pole, and is knocked down in a stupor. She has a peculiar dream, which awakens her to her senses. When her husband returns a rich man, she vows eternal love for him, and all ends happily.

Pat Rooney, assisted by Joseph Santley offered a number of songs and dances. The numbers are all of the latest hits, and Pat gets them over just so. His dancing is by now familiar to every vaudeville fan the world over, and needs no other description. Pat just kept singing and dancing as long as he felt like doing it, for they didn't seem to get enough of him. S. K.

VAUDEVILLE

RIVERSIDE

Dog acts, as a rule, are drab affairs and there is usually little that is new to be found in them. But Leonard Gautier's Bricklayers seem to be an exception to the rule. In the garb of laborers, they perform various interesting stunts before a setting, representing an unfinished house. There are ladders, scaffolds, chutes and many of the other adjuncts of the bricklayer arranged in fine fashion, and the canines mimic bricklayers upon the apparatus. One particularly well-executed feat is that of one dog tossing a "brick" up to another that catches it. At the finish, the dogs leap about on two swinging platforms, and the spectacle holds the eye.

Al Raymond and Tom Schram have a singing act that hardly varies from the usual run of singing acts. They introduce themselves in a song which is built upon snatches of popular tunes and follow with a few light numbers. Although there is little to say in favor of their vocal powers, their repertoire of songs has been chosen wisely, and this fact enables them to register a success.

The Creole Fashion Plate is wearing several new gowns, which he displays with feminine grace that is really exceptional for a man. He sings several ballads in a high falsetto that is pleasing and deceptive. When towards the finish of his offering, he suddenly speaks in his natural voice, and removes his wig, it comes as a distinct surprise. Few, if any, female impersonators in vaudeville rank above the Creole Fashion Plate.

Phil Baker would ordinarily find the going difficult with his accordeon act, but he has a plant who is a marvel in his line and is the real cause for the success which Baker's act is registering at present. Perched in one of the upper boxes, the plant talks and sings in a manner that is truly mirth-provoking and he contributes at least fifty per cent to the offering. Baker's Hebrew burlesque on a tune popular during the war is a bit of merit.

Florrie Millership and Alfred Gerard have a song, dance and talk offering that differs but little from the usual act of this sort as far as the material in it is concerned. The appearance of the principals, who are a personable pair, lifts the offering from the mediocre into the "hit" class, however. Millership and Gerard dance well and sing well, while a pianist, whose name is not announced upon the programe, is also of material assistance. There are several terpsichorean numbers that stand out rather strongly and a vocal solo by the girl member of the company, a melody with the popular Oriental flavor is one of the best selections in the act.

Jack Inglis has an act that in spots is very good, and in others is not so good. Inglis is a performer of ability and puts the material over in fine shape, but there seems to be a lack of a much-sought something in the turn. Somehow or other, the offering seems to be disconnected—it seems to lack a few strong connecting links to hold the different parts together. Inglis wanders about from one song or bit of talk to another in what is almost a hap-hazard manner. A few bits of bright patter would help, for a great part of the offering consists of "hokum" and is just a bit monotonous. Another performer would not be as successful with the act as Inglis.

Louise Gunning, assisted by Oscar Styling, who plays the violin, and Hector McCarthy at the piano, scored strongly in the next-to-closing spot. She will be fully reviewed in the new act department.

Jimmie Hussey, assisted by Tot Qualters, William Worsley and a company which includes a jazz band, offered "Move On," a comedy review, written by the principal. The turn is finely staged and costumed, and Hussey is just as funny as ever. Tot Qualters who is the center of attraction for a while is a pretty leading lady and Worsley sings a ballad in good style, while the rest do all that is expected of them. Hussey's songs are scoring strongly, as usual. I. S.

VAUDEVILLE REVIEWS

(Continued from page 8)

EIGHTY-FIRST ST.

Adelaide Herrmann, widow of the famous "Hermann the Great," assisted by Mlle. Marie Stephani and John Ketsham opened the bill presenting a series of mystery problems. Madame Herrmann's work is similar to that of her former husband, and although many of the tricks displayed are familiar to vaudeville followers, she works with a grace and finish that gained her considerable applause.

Harry and Grace Ellsworth, brother and sister found the second spot easy going, with a clever dance and song offering. They open with a song or two and then go into a routine of solo and double stepping. The two are more than graceful and displayed a number of intricate steps. Their jazz and eccentric dances won the audience and they were called back for an encore.

Howard Langford and Anna Fredericks in "Shopping," a comedy playlet, by Howard Langford and Joseph L. Browning, scored one of the big hits of the evening. Their offering has a laugh in every line and every laugh is a hearty one. The playlet has for its setting the interior of a fashionable modiste's shop, and although it is void of any definite form of plot, it is so concocted, that its steady flow of wit and patter, coupled with a dash of song and dance, making it a sure hit from start to finish. Langford proved himself to be a laugh-maker of merit and was ably supported by Miss Fredericks.

Mlle. Diane, who calls herself a French chanteuse and Jan Rubini, Swedish violinist were next. Mlle. Diane, who offers several songs in French and some patter to musical accompaniment, may be classed as a typical French cabaret singer, so common to the boulevards of Paris. Her offering is hardly in keeping with the rest of the act, which is of high musical quality. Rubini knows his instrument and plays with a brilliancy of technique and a depth of tonal quality which characterizes him as an artist. Salvatore at the piano added much by his playing. Both, would do well to remember that the day of long-haired musicians is past and that it is no longer necessary to affect long hair to gain recognition as an artist, even in vaudeville.

Jack Rose, who terms himself as a "Specialist for the Blues" appeared in a nut act that scored. He opens with a nut song and puts his gags over in a manner that scores a laugh every time. Although a greater part of his act is given over to slap-stick in which a half score of straw hats are destroyed, his personality is that of a natural nut making his bit a sure hit.

Lew Brice, assisted by Adelaide Mason and Rube Beckwith in "Dances and Tunes of 1919" with lyrics by Sid Claire and staged by Brice, scored a decided hit in closing place. They opened with an introductory song and dance with Brice at the piano. This was followed with an eccentric dance by Beckwith which scored a large amount of applause. Miss Mason next offered a jazz dance in which she proved herself to be a person possessed of considerable grace and charm. Brice then offered a medley of classic and popular tunes on the piano with orchestra accompaniment. They closed with a song and dance in which Miss Mason presented the dances of Germany, France and the United States. They were forced to respond to an encore, when Beckwith, breaking away from the dance routine, tried to put a few gags over, about when he was in France. These were not so well received by the audience, who have long grown tired of this form of humor.

"The Westerners" presenting Roy Stewart was the feature film. E. H.

JULIA KELETY CANCELS TIME

Julia Kelety cancelled 22 weeks on the Orpheum time to go into one of Arthur Hammerstein's productions.

ALHAMBRA

Frank and Milt Britton, formerly billed as "Jazz Hounds" now style themselves "Jazz Beaux" and occupy the initial spot on this week's bill. They play several popular melodies upon xylophones, a cornet and a trombone.

Stanley and Mazie Hughes opened with a song, followed with a double dance and then did another song and interpretive dance. There was a piano solo of merit and then a toy dance. In the latter number, they started in the usual fashion for such a bit, but soon changed from the stiff-jointed stepping and finished in ordinary fashion.

J. C. Nugent in a lengthy monologue furnished the audience with any number of clever bits and gags that were really funny, but his material was much above the heads of the crowd. Some of his gags, so evident that the humor could easily be discerned were greeted with laughter, but many of them failed to amuse the audience. As a matter of fact, Nugent himself was largely to blame for the fact that some of his material did not get over, for his manner of rendering the material is not first rate.

Luba Meroff and Company, two women and a man, presented a song and dance act which met with approval. There was a southern melody to start by the feminine members of the company, and after that several ensemble vocal and Terpsichorean numbers. The man with the act supplied a 'cello solo during the act which ended with the principal singing a Russian folk song and an ensemble dance by the trio, attired in Russian raiment.

Hunting and Frances have a song and talk act which has a few bits that are creditable, but just as many that are either trite or not funny. The act, which may best be characterized as a song skit, takes place before a setting representing the interior of a flower shop, where a rube is employed. He meets a girl whom he knew when younger. The two recognize each other after a while, and the manner in which that part is brought out is not novel. The dialogue for the greater part lacks genuine wit. There is some good dancing at the finish, which fortunately is fast and saves the turn.

Joseph E. Howard and Ethelyn Clark scored a hit with a singing and talking act that includes a number of Howard's new new songs and several of his former successes. The audience recognized all of the old melodies and applauded them heartily.

Charles Nevins and Ada Gordon in a song and dance turn, called "A Dance Halloween," written by Charles McCarron, were fairly well liked. The turn has several spots that are very good, but seems to need a punch. Nevins and Gordon are a personable pair and the turn has a pretty setting which is pleasing to the eye. There is, however, a lack of speed.

"The Magic Glasses," a playlet written in verse, with Ray L. Royce, Dwight Frye, C. Elliott Griffin and Mary Johnson playing the parts of the doctor, poor man, rich man and girl, respectively is fairly well presented. There is, however, a surprising lack of novelty in the theme, which has been used before in motion pictures and elsewhere.

The Klein Brothers provided merriment for the crowd with a series of gags and bits of talk in the Jewish language. They did not mind the gallery gods who had made trouble for some of the other performers, but instead, conversed and joked colloquially with them, with the result that the crowd which sits nearest heaven was delighted. Their work was liked by the rest of the gathering also.

Johnson, Howard and Johnson, three men, closed with a club-juggling and hat throwing act which was not unusual, but well offered in convincing fashion. I. S.

NEW ACTS

(Continued on page 11)

LOUISE GUNNING

Theatre—*Riverside.*
Style—*Singing, violin and piano.*
Time—*Fourteen minutes.*
Setting—*Special.*

Louise Gunning, who has been seen in prominent roles in musical comedies and light operas, is presenting a musical act in vaudeville, in which she has the assistance of a capable violinist in Oscar Styling and an able pianist in Hector McCarthy. Miss Gunning wears a few attractive gowns in the act and displays a voice of charm and qualities that are pleasing. She presents an imposing appearance, has a pleasing personality and an offering which is a credit to vaudeville.

She started with a classical aria which was nicely rendered, after which came a solo by Styling, accompanied by McCarthy. A Scotch selection was the principal's next piece and then came a piano solo, a selection from "Rigoletto." Another ballad closed and an encore, practically a part of the act, was an old American folk song.

Louise Gunning should find the going in the variety houses easy. Her selections have been wisely chosen, for while they are of a high standard, they are not of the kind that will bore vaudeville audiences. I. S.

TOM SAWYER

Theatre—*Greenpoint.*
Style—*Boy soprano.*
Time—*Fourteen minutes.*
Setting—*In one (special).*

Boy sopranos are somewhat of a rarity nowadays, and so Tom Sawyer is bound to provide a pleasant surprise. Dressed to a tee to represent his famous namesake, he makes a striking appearance.

His voice is pleasant, though rather light and he is capable of reaching the higher registers. His first number is a ballad, in which he tells of his lonesomeness, and it is followed by a rollicking Irish number. A drop is then shown representing a vestry, and a curtain arrangement discloses the lad costumed as a choir boy and standing in the choir box. He sings a hymn and the next moment appears as Tom Sawyer again, closing his act with the rendition of one of the latest popular ballad hits.

While Sawyer retains his ability to sing in the higher registers, he should prove a diverting novelty on the vaudeville stage, and, the two-a-day should be ready to feature him. S. K.

MAUD ALLEN

Theatre—*Proctor's 125th Street.*
Style—*Singing.*
Time—*Fifteen minutes.*
Setting—*In one.*

It was a very agreeable surprise, when reviewing the tryout at this house to see an act of the quality of this one.

Miss Allen is a tall well-built woman and makes a very good appearance. She opens with an announcement in verse about just coming back from France, where she has been entertaining the boys. Her opening song is a ballad displaying a very pleasing voice. Her second number she calls the "songs my mother used to sing," as requested by a wounded soldier. In this number, she renders a number of old Dixie ballads. A selection from "Sometime" follows.

At this house she took an encore and then went off with a big hand. Miss Allen sings well, has a good repertoire, and, in fact, has all the necessary qualifications for big time and will soon arrive there. G. J. H.

VAUDEVILLE

METROPOLITAN
(Last Half)

The first act on the program was The Three Gregorys, two men and a woman, who offered a hoop rolling act. They have one or two new wrinkles to show, but that is all. The larger part of the turn is composed of the old-timers in hoop rolling acts. However, their act is well dressed and very nicely staged, with the result that they get over for a big hit.

Murphy and Klein, who came after them, offered a singing and talking act. The first part of the act is confined to the telling of stories by means of signs. This is somewhat of a novelty. They followed with some instrumental and vocal music, and succeeded in scoring a good-sized hit.

Steve Freda, the young fellow with the guitar and mandolin (two in one), came next. Freda has a few snap remarks that he puts over in fine style, and he sings several comedy numbers well. But the best part of his act is his playing of the instrument.

Lamberti, the protean artist, followed, and although his act is an extremely lengthy one, he held the attention of the audience every minute. Lamberti is a master of the art of make-up and impersonation. Many of his characters are those of past masters of music, and although the writer can not say whether or not the actions and habits of those portrayed are correct, the facial representation is wonderfully accurate. His "Lincoln," while a bit awkward, was well handled. For an encore he offered a scene from "Trilby," in which he showed the death of Svengali.

Laurie Ordway and Co., consisting of a woman accompanist on the piano who, by the way, is not at all necessary in the act, came next. Miss Ordway has added several numbers and switched her routine since last the writer saw her, but she has retained her ability to gain laughs, which is what she did, with a vengeance, too.

The show was closed by "Here and There," a singing and dancing act, with seven people, four men and three women. Their act is good as far as the singing goes, but the comedy needs some revising. They scored a hit in the closing position, holding the audience till the last bow. S. K.

AUDUBON
(Last Half)

Van and Peggy, a man and a trained dog, did not receive half the applause their efforts deserved while they were on the boards, but were given a generous hand on leaving the stage. While this dog does no "souse" bit, she went through a routine of intellectual stunts that will win the admiration of any audience. The turn needs a bit of speeding up in the opening bit, but the rest of the act is unusual. Here is a dog, who tells by ringing a bell the row and seat of any person in the audience. She (her name is Peggy) also tells the name of a card selected by people in the audience, thus doing a bit of mind-reading. This is one dog act that will please on the big time.

Howard and Craddock, two men in blackface, would do well to work up the patter end of their offering to the standard of the singing, which is good. A bit of dancing, which is also included in the routine, also pleases. The finish of the act should be strengthened.

The Decorators, with their "slop" and slap-stick, provoked a riot of laughter. The comedian of this quintette is a dandy, the others gave capable support, not only in singing, but in getting smeared with the "white-mush."

The Three Tivoli Girls, working in gypsy costumes, rendered a cycle of ballads and sang them well. The girls have good voices and a pleasing repertoire of numbers. They were accorded a very large amount of applause, but refused an encore which they could easily have taken.

Milo stopped the show, and then could have stayed on indefinitely with his imitations and whistling. Milo has one or two gags that are rather risque and should be omitted. Especially the one about his mother's farm. The imitations were excellently done, and his singing, which is done in a good falsetto, was generously applauded.

Rose and Moon Company, back at this house for the second time within a month, closed the show with a pleasing dance offering. The two are graceful and have a good routine of dances. G. J. H.

VAUDEVILLE REVIEWS
(Continued from page 9)

HARLEM OPERA HOUSE
(Last Half)

If the Four Dancing Demons would lay more stress on the dancing in the turn and cut the singing down to almost nil, the value of the offering would be greatly enhanced. When it comes to dancing, this negro quartette are "all there."

Lum Hung Ma, in the second spot, will be reviewed under New Acts.

"The Melody Shop" has, as a matter of fact, only one short melody but contains about twelve minutes of noisy slapstick. Despite the fact that the gag about not being fit to sleep with the pigs is bewhiskered, it received a good volley of laughs. The slapstick carries the act over and develops into a spoken Mack Sennett comedy. The business is very reminiscent of the kind used in the Ardath "country store" act, but gets the laughs nevertheless. In fact, all through the offering, the laughs are gotten from business or lines that have been used before, but the audience thought everything very funny, and "The Melody Shop" is a sure blue-cure.

The breath of war-time France, the taste of bully-beef, and the sight of "Q. D." was brought to the Harlem Opera House by Spink and Tate, who gave a piano and song act which, they stated, is the same act with which they entertained the boys "over there." Soon—very soon—this sort of material will have to be shelved, for, with new problems and new happenings, the war is quickly sliding into the pages of ancient history and is no longer up-to-the-minute stuff. But the pair make a nice appearance; each has a pleasing personality coupled with more than usual talent; and new material should make the team a winner. It is a pleasure to listen to the woman sing, for her voice offers such a pleasing contrast to the jazzy attempts that one so often hears in vaudeville.

Jarrow is always good for laughs. His comedy interests the audience as much as, if not more than, his tricks.

The bill was closed by the Military Maids, consisting of six girls and a featured toe dancer. H. J. G.

FIFTH AVE.
(Last Half)

Barbette opened the show with a wire and trapeze act which thrilled the crowd. He works in feminine makeup and when he removes his wig at the finish, it comes as a genuine surprise.

Mel Craig, assisted by James Steiger at the piano, proved most conclusively that jazz is rapidly losing its popularity. Craig sang a few jazzy songs, did an imitation of Frisco, another jazzy dance and then played some popular melodies upon a violin. The dancing, particularly the imitation of Frisco which would have been greeted with a wild outburst of enthusiasm some time ago, only elicited a mild round of applause and at the finish, the audience, a large one, displayed very little enthusiasm.

Mack and Earl offered a short skit which, with the exception of the opening song, possesses very little material of merit. Mack is a capable comedian and in Anna Earl has a good partner, but the material lacks genuine laughs.

Dan Holt and Company, two men, one of them a blackface comedian, offered an act which has a trench as its setting. The offering is built along lines similar to that of Gallagher and Molley.

Mabel Burke and Jimmy Flynn sang old and new songs in what was called an old versus new song contest.

Tuck and Claire presented an act that consisted of contortion, a few other acrobatic stunts and a great deal of patter, most of which is not very funny. They are a capable duo and maintained interest.

Tracey and McBride started with some talking and singing in one, then went into impersonations, travesties, etc., before a changed setting. They should curtail the offering somewhat for it is a bit too long in its present shape.

Jack Rose did not get off to a very good start, but worked hard and rang up a big hit. His

Grey and Old Rose, a man and woman song-and-dance act, closed the show. I. S.

VICTORIA
(Last Half)

Irma and O'Connor are a couple of tight-rope walkers whose offering is an interesting one of its kind. Miss Irma works gracefully and in an energetic manner, and the act went over more by reason of her efforts than the able assistance of her male partner.

Hackett and Frances are what might be termed a nifty duo, except that Miss Frances has more personality than her male partner. But on the other hand he has a very much better voice than she has, which sort of evens things up a bit. There is a great deal of mirth provoking substance in their talk; and their songs top off a neat act that received its due share of appreciative applause.

LeRoy and Laton Company presented a comedy playlet called "Neighbors," which has to deal with an elderly couple who make love to each other across a fence that divides their adjoining homesteads. Finally, with the consent of the lady's young son, the couple decide to marry. The playlet has merit and in addition was well acted. But the one thing that militated against the act's convincing quality was the failure to stage it properly. The setting showed a tawdry backdrop that obviously didn't belong there, and a green carpet did for grass.

Jones and Sylvester are a couple of ingratiating comedians who began well with their offering, but they fell from grace as they continued, because they waxed over loud rather than subtle. They sing well, but their enunciation is garbled. Some times they were funny; but for the most part they were not.

"A Night in the Opera" is what M. Golden, the producer, calls the musical act that closed the show. Four people, one of whom directs the orchestra during the act's tenure, are associated with the act. A tenor, a soprano and a danseuse are the principal factors and each does his or her bit with trained precision. And despite the fact that the extremely tabloided version of "Carmen" which they offered as their piece de resistance was well sung, the singers lacked the warmth that might have made the act a thoroughly worth-while musical offering. M. L. A.

AMERICAN
(Last Half)

The Musical Weylands found no difficulty in the opening position with an instrumental offering. Most of the numbers were rendered on the xylophone and were played well.

Buddy Doyle started well but slowed up towards the end of his offering. He opened with an operatic aria off-stage and got a laugh on his entrance when the audience discovered him to be a black-face comedian. Buddy, by the way, also wears goggles. The majority of his gags are worked around a "futuristic rose," which, on smelling, is supposed to reveal the future. Doyle can work up a lot of god material around it, but his present gags won't do for a laugh, for he depends entirely too much upon how the audience takes them up.

The Mimic World of 1919 still remains the Mimic World of a few years ago. With the exception of very little new material, the act stands practically the same as it did when it opened originally. There are a few new girls in the act, and a young lady by the name of Richards is now the comedienne, taking the part of the "tough" stage-hand.

Bertha Jas. Gilbert is a well-built, attractive woman, but one who badly overestimates the range of her voice. In fact, we were inclined to believe that she was burlesquing a prima donna, and could hardly believe that she took herself seriously. Miss Gilbert has the personality, and may have the voice, but it is in deed of very much cultivation before she can attempt any of the numbers she did. When she reached the high notes, it sounded like the most unearthly shrieks ever emitted from a human being.

La Rue and Gresham, man and woman, offered a comedy sketch of pop-house calibre. The skit went well at this house, but anything that has a lot of rough and tumble comedy gets with this crowd.

Zuhn and Dries, two men, closed the afternoon performance with a patter offering that improved as it went on. C. J. H.

PROCTOR'S 125TH STREET
(Last Half)

The tryouts on Friday afternoon at this house were better than those which have been offered on the average since the opening of the season, for which Bob O'Donnell and Joe O'Neill are to be thanked.

Jos. Schuler held the initial spot with a number of rope-spinning feats. New Acts.

Bishop and Harvey, man and woman, went smoothly with songs and patter. New Acts.

Jack Walsh, with a lady partner who deserves equal billing, also went well. New Acts.

Perr and Tolliver, a colored mixed team, found the audience very easy with some dancing, the majority of which was good. They took the biggest hand up to the time they went on. See New Acts.

Frederick Spencer, a tall gray-headed man, did not fare as well as the others with his violin. He offered two selections, poorly played and poorly selected and was taken off.

The Dixie Trio, consisting of two men and one woman, found the place to their liking with a number of songs which they rendered nicely. The turn will be reviewed under new acts.

Edward Hill, the first of the regular acts on the bill, offered his sketch skit. This offering is very clever and is worked around an opening drawing of a girl.

Garfield and Smith are above the average run of number two acts on the three-a-day. For this likable couple have a skit that is replete with sure-fire gags and handled in a manner that is scored with telling effect here.

Larry Reilly and Company are now doing a new playlet of Irish life. And when it comes to personality, this Irish lad is in a class by himself. The old lady and the young one, who were in his other offering, assist him capably in this, and two men are new additions to the company.

The Gallarini Sisters proved to be a popular act at this house, for they were greeted with applause and went off to a generous amount after taking encores. The two are pretty as Gypsies and play their instruments, the accordeon and violin, capably. They rendered a variety of numbers, and jazzed well for an encore.

Walters and Walters have a ventriloquial offering that is really different and better than the average run of such acts.

Mullen and Francis closed the show with their "hokum" offering. Mullen presents a sight that will make one laugh at him, if not with him, in seeing a man of his build cavorting around the stage likea six-year old. Miss Francis is a good straight and together, they make a comedy team of no mean calibre. G. J. H.

KEENEY'S
(Last Half)

Lew Huff opened the show with his comedy hat-throwing act, which he calls "Fun in a Hat Store." The folks out front enjoyed it immensely.

Lilian Watson, assisted by an accompanist, offered a song cycle that was received with favor.

Brindamour and Company, of one young woman and a man, offered a magic and illusion act, that amused and mystified the audience. The sleight of hand and illusions performed by Brindamour combine the ancient and modern in tricks. The outstanding points in the act were the egg trick and the aerial suspension stunt, both of which have been done before.

The vaudeville was resumed by Bill Dooley, who claims to be vaudeville's cleverest varietist. Whether he is or not is a matter that is open for discussion, but just the same he tries real hard to live up to his billing.

Harry Tate's "Fishing" is a comedy in which all the characters are English. Some of the language, too, is English, and could be done without. As it is, the act is a laugh-getter and gave the folks many moments of amusement.

Hampton and Blake, in what they called "Sense and Nonsense," with the latter predominating, followed, and gained a few laughs. Some of their stuff, especially the opening gags, could be replaced to good advantage. They scored a large hit.

Edwards Moffat Trio offered a clever dancing act, which was well staged and presented. S. K.

VAUDEVILLE

VALAND GAMBLE

Theatre—*Audubon.*
Style—*"Human Comptometer" and comedy*
Time—*Eighteen minutes.*
Setting—*In one.*

Although billed as Valand Gamble, this act consists of two men, one is Gamble, and the other a male partner who serves for comedy purposes. The single billing is used because Gamble works as a plant in the opening part of the act.

Gamble is the young man who has recently attracted attention and received much publicity from various dailies for counting the exact number of men that marched in the Victory parade. He also did the same thing with a parade of much larger numbers in Boston. It might also be added that Gamble is the man who, some months before the end of the war, predicted that the war would end by November 10, 1918, thus missing his guess by one day. There is one thing for which we must congratulate Gamble. He has very recently been discharged from the army and yet does not make one remark about his service for Uncle Sam throughout his entire act, believing that he can get over on his merits, and he certainly does.

His partner starts the offering with some patter and gags. He then announces that he is as yet the best "human comptometer," and asks for figures from the audience. Gamble gives him a figure and he misses it. After some cross-fire between the two, Gamble comes on stage. While carrying on patter with his partner he gives the correct answer to any question of mathematics as soon as the words are out of the questioner's mouth. He also gives the day of the week of any date, month and year asked, no matter how far back. And in addition, gives the total of the figures after doubling from one to thirty. This alone is a wonderful feat, but he also puts over a few gags while he is adding.

The act does not lag for one minute, due to the patter of his partner, and Gamble's performance is a wonderful thing to see. G. J. H.

BISHOP AND HARVEY

Theatre—*Proctor's 125th St.*
Style—*Singing and Talking.*
Time—*Fourteen minutes.*
Setting—*In one.*

A man working as a "rube" in his Sunday clothes, and an attractive woman constitute the team. The lady opens with a song in the second chorus of which the man interrupts. Some patter follows: During the rest of the turn, the woman sings a few numbers, and a few imitations of animals are done by the man.

The offering can be improved in one way, by the addition of new songs to replace the present numbers which are old. The patter also leaves something to be desired, but can be easily improved on. The act should find work on the three-a-day. G. J. H.

THE LEVOLOS

Theatre—*Mt. Vernon.*
Style—*Slack-wire.*
Time—*Twelve minutes.*
Setting—*Full stage.*

Pat and Julia Levolo is the billing of this couple. The young man, who bears the brunt of the work, is attired in full dress, and the girl makes an attractive appearance in a short frock. They have worked out a good routine of slack-wire feats, the majority of which are out of the ordinary. A bit of juggling and balancing is also included.

The majority of the stunts are thrillers and are excellently done. The turn should fit into any bill. G. J. H.

NEW ACTS AND REAPPEARANCES

(Continued from page 9)

BETH BERI AND CO.

Theatre—*Audubon.*
Style—*Dancing and singing.*
Time—*Eighteen minutes.*
Setting—*Full stage (special).*

Beth Beri is a tall, well-built, attractive young lady, and has two young men of good appearance as her company. The offering opens in one, with a song by the two young men about a girl. She joins them on stage, but does not say or sing a word throughout the entire act. They finish their opening number with a dance by the trio. One of the young men is primarily a dancer, and the other possesses a good voice and also renders capable assistance at the piano, in addition to dancing in one or two of the numbers.

Following the opening song and dance their special curtain is drawn aside, revealing an attractive setting in full stage. A solo by the pianist, "The Americans Have Come," which he rendered vocally, a song about the origin of the shimmy by the other were delivered nicely. The latter also did a fairly good eccentric dance. Miss Beri offered an Oriental dance for her single, and did it very gracefully. A few dances by herself and one of the young men, and also with both of them, filled the offering.

The three do their work nicely, and have personality. The act is an asset for any bill. G. J. H.

JOS. SCHULER

Theatre—*Proctor's 125th St.*
Style—*Rope Spinning.*
Time—*Ten minutes.*
Setting—*One full stage.*

Schedule work in the costume of the "movie" cowboy, opening in one, going to full stage and back to one. He has a routine of rope-spinning stunts, using various sized rope for different sized loops. His feature stunt consists of spinning three ropes at one time, one from the hip, and one in each hand. He will have to practise up in this one and do much better with it than he did at this house.

Schuler also attempts some patter, and while a straight routine of stunts without any patter would be tiresome, his present line of talk is practically as good as none.

The turn may find work in the pop houses. G. J. H.

PERRY AND TOLLIVER

Theatre—*Proctor's 125th St.*
Style—*Singing and Dancing.*
Time—*Fourteen minutes.*
Setting—*In one*

Perry and Tolliver are a colored couple of no mean merit when it comes to dancing. But it must be said that the lady member of the duo, kept the act from taking a bad "flop" in the opening part by her dancing, for her partner did his steps sluggishly and seemed to require a minute's study before he did each step. He improved in the latter part of the turn, when he did some good jigging on skates. Even this part of the offering could be greatly improved by the addition of a mat, for the best effects could not be gotten from the bare stage.

The lady bore the brunt of the work for she did most of the singing and the dancing.

With the man's dancing improved in the opening part of the turn, the pair will find easy going in the small time houses. G. H. H.

FULLER AND VANCE

Theatre—*Twenty-third Street.*
Style—*Comedy, singing.*
Time—*Eighteen minutes.*
Setting—*In one.*

There is something about this act that puzzles one. The writer does not know whether the people in it just don't like to work or whether it is their material. He is inclined to think it is the latter. They need lots of new material, and need it badly. They have plenty of personality and evidently are talented, but their present material does not warrant the effort they are making to put it over.

They open with a comedy song and follow with a lot of talk that is a mixture of dull and bright spots. This needs lots of revising. Several bits of business follow, and they close with a double song number in which the woman dons a garment which is apparently made of highly polished bits of metal, for it throws off a weird light when the spotlight is turned on it.

The Italian bit by the man might as well be eliminated. The burlesque costume worn by the woman for one of her numbers could also be dispensed with. With new material and a little better acquaintance with vaudeville audiences they should work out into a good double act which should do nicely. S. K.

MEL KLEE

Theatre—*Proctor's Twenty-third St.*
Style—*Singing and talking.*
Time—*Twelve minutes.*
Setting—*In one.*

Mel Klee has an offering built on lines similar to those on which the act Al Herman used before he went into a production and which many other vaudeville performers have used. Mention of similar acts is not made to convey the idea that Klee has in any way copied any material from any other performer, but to give an impression of his act. He works in blackface, but does not use the Ethiopian dialect. Klee has a good deal of funny material and a pleasant, although not particularly strong, singing voice. He should be able to hold his own in the better houses.

The routine started with a bit of patter followed by a comedy song, after which came some talk about girls, love, married life, etc. A ballad was followed by more talk centered about the other acts. There was a jazzy song, and then for an encore another ballad.

Klee received a big hand at the close of his offering and the applause was well earned. He scored one of the big hits of the bill at this house and should be successful in any of the variety houses hereabouts. I. S.

DARRAS BROTHERS

Theatre—*Audubon.*
Style—*Strong-man acrobats.*
Time—*Ten minutes.*
Setting—*Full stage.*

The Darras Brothers are two in number and work in colonial costumes, minus the wig. They open with a routine of strong man feats which they do well. One of them does a number of thrillers on a swing trapeze. Among the various stunts, he stands on his head, without supporting himself by his hands or feet, while the trapeze swings to and fro. They close with a good tumbling and strong-man feat.

The turn will make a good opening or closing act on any bill. G. J. H.

LARRY REILLY AND CO.

Theatre—*Proctor's 125th St.*
Style—*Musical sketch.*
Time—*Eighteen minutes.*
Setting—*Full stage (special).*

Larry Reilly is now presenting a new playlet of Irish life. His former vehicle, "The Ministrel of Kerry," will be regarded by a great many as the better of the two, in comparing it with this one, mainly because the latter had more sentiment. But Reilly will find any audience easy to please with this offering, as he has a dandy cast, and when it comes to personality, Reilly himself is not to be counted among the missing. His present company consists of two men, and the young girl and the old woman who were with him in his other offering.

The scene is laid in front of an Irish cottage. An old woman, two old men and a girl are discovered, one of the old men playing the Irish pipes. From the conversation which follows, the audience gathers that Jerry, the grandson of the old lady and the son of one of the old men, is coming home after a few years absence in America. After the girl does an Irish jig, very gracefully and daintily, Jerry arrives. Here the audience is given an insight to the Irish sentiment and humor as Samuel Lover himself would write it.

From this part on, there is little of the plot left to the offering, but no audience will desire a plot, for the work of Reilly and the rest of the cast is bound to please. Reilly sings and also dances with the girl, and in addition to special numbers, renders a published song about Irish freedom.

Some scenic effects by means of slides from back-stage make a very pretty sky and waterfalls. The finish of the act is beautiful in poetic thought, and will bring a lump to the throats, and even tears to the eyes, of any in the audience who have been so unfortunate as to have lost their mothers. For in talking about his dead mother, Jerry sings a ballad in that Irish voice of his, and the curtain slowly falls.

HARCOURT

Theatre—*Proctor's 125th St.*
Style—*Human Freak.*
Time—*Twelve minutes.*
Setting—*In one.*

Harcourt is doing an act on the style of Willard, "The Man Who Grows," who could increase the length of his limbs and his height at will. He is assisted by a young man who serves for comedy purposes. He also calls for one young man from the audience to aid. These two serve as comparisons and contrasts when he mysteriously adds to his height.

We could not attempt an explanation of how Harcourt does his work. But he should get plenty of work, for such an act is mystifying to any audience. G. J. H.

JACK WALSH

Theatre—*Proctor's 125th St.*
Style—*Singing and Talking.*
Time—*Fourteen minutes.*
Setting—*In one.*

Although billed as Jack Walsh, this turn consists of a man and women team. As the woman enters with the man, and does not work as a plant, she is entitled to equal billing with the man, for she does as much work.

After an opening "Jealous" number, the two go into some patter, which is completed by the man alone on stage. The girl offered a lisping "Cider" number, and an "Irish" number by the man and a song by the two completed the offering. G. J. H.

WILLIAM McNALLY has issued his fifth bulletin.

Alexander Onslow has returned to the United States.

Florence Earle is to have a part in "She's a Good Fellow."

Charles Angelo has been engaged by **Henry Savage** for "See Saw."

Adrienne Hays has joined the chorus of **Lew Fields'** "A Lonely Romeo."

Mathilde Cottrelly has been engaged for a role in "The Hon. Sam Davis."

Helen Carr is now doing the high dive from the ceiling at the Hippodrome.

Art Penney has been married to Adele Pomeroy, who is a non-professional.

Veda Heilman has been engaged as leading lady with the Otis Oliver Players.

De Witt C. Jennings has been added to the cast of "The Woman in Room 13."

Loretta McDermott will be seen in the new Pat Rooney and Marion Bent act.

David J. Lustig is writing a play entitled "A Little Rain" for **Will Archie.**

Delbridge and **Gremmer** have a new act which is being handled by Joe Michaels.

Johnny Jess left New York Monday to join the "Bringing Up Father" company.

Furnan and **Nash,** two men, have a new song and piano act ready for vaudeville.

Frank Hurst has a new song and piano act in which he will appear in vaudeville.

Fred Tilden has the leading male role in "The Purple Slipper," now in rehearsal.

Augustin Duncan is directing the new play of the Theatre Guild, "The Faithful."

Jim Barton will be seen in the next Winter Garden review, "The Passing Show of 1919."

Frances Alda, soprano with the Metropolitan Opera Company, has returned from France.

Jane Bowen, a favorite Broadway chorus girl, has joined the revue at Maxim's.

James Danube, of the acrobatic act, **The Four Danubes,** has been discharged from the army.

Tooney and **Vincent** have been placed with the Gloryanna show by **Jack Linder,** their agent.

Taylor and **Jackson,** recently at Perry's Coney Island, are to enter vaudeville with a jazz band.

Walter Windsor is preparing a new review which will be presented at the Piccadilly, Newark.

Charles Millward is to be leading man for **Bertha Kalich** on her road tour of "The Riddle Woman."

Luba Mehroff and Company have a new song and dance act prepared for presentation in vaudeville.

Beatrice Beckley and **Katherine Harris** have been engaged to support **Ethel Barrymore** in "Declasse."

Paulette Lorayne, last season with "Going Up," is now with Arthur Hammerstein's "Sometime."

Anton Scibilia is in Pittsburgh this week, attending to the opening of "50-50, Ltd., his new show.

Knapp and **Cornalla,** an acrobatic act with patter by **James Madison,** are now playing in **England.**

ABOUT YOU! AND YOU!! AND YOU!!!

Earle Mitchell will continue with the Leo Ditrichstein company when it re-opens in Toledo on Sept. 25.

George Mack will be seen in a new act, called "Orange Grove," a singing and musical act with four people.

John Adair, Jr., has been loaned by **Cohan** and **Harris** to **William A. Brady** for "She Would and She Did."

Sam Morton of the **Four Mortons** has commissioned **James Madison** to write some new material for him.

The Four McQuaids, three girls and a man, have a new song, talk and dance offering ready for vaudeville.

Ned Norworth has signed with the Shuberts to appear in the "Gaities." He signed through Max Hart.

Jack Regan and **Dorothy Lewis** have just closed a tour of the Chatauqua Circuit in "Polly of the Circus."

Crane Wilbur has started rehearsing "The Love Liar," his own play, under the direction of **Arthur Hopkins.**

Carrie Reynolds has been engaged for "My Once in a While" company by the Scibilia Theatrical Enterprises.

George Flateau will leave France next week en route for America, where he will appear in a Selwyn production.

John J. Bowden has just returned from France and is appearing with the survivors of "The Lost Battalion."

Henry Stockbridge has joined the cast of "East Is West," replacing **Hassard Short,** who is in "First Is Last."

Arthur Jackson, co-author of "The Scandal," and several other shows, is making a tour of the continent by motor.

Art Hickman's San Francisco Orchestra is appearing at the New Amsterdam Roof with the "Nine O'Clock Review."

The Naval Radio Five, sailors, have a new song act prepared for vaudeville, and will present it in the near future.

George Jessell is to collaborate with **Harold Atteridge** in the writing of a new revue in which he will be featured.

Milton C. Herman has been added to the cast of "Those Who Walk in Darkness" at the Forty-eighth Street Theatre.

Mlle. Dazie has been engaged for "Aphrodite," a new play which **Comstock** and **Gest** will produce in November.

Bernie Smith and his Henderson Orchestra will be included in the cast of Pat Rooney and Marion Bent's new act.

Madeleine Jonap, secretary to **Abe Thalheimer,** is leaving New York, with her family, to move to Montreal, Canada.

Billie Williams, a chorus girl in the "Shubert Gaieties," has been promoted to a principal part, replacing **Julie Belew.**

Dolly Estabrook is playing one of the principal parts in "Listen Lester," Chicago company, at the Illinois Theatre there.

Julia Gerrity, who has bene one of the features at the Alamo, Harlem Cabaret for several years, is now at the Tokio.

Kelly, Finn and **Rose,** two men and a woman, have a new dance review which they will present in vaudeville shortly.

Harry Miller and **Olive Hill** have joined the "Lady in Red" company. They have been appearing in vaudeville as a team.

Tex Ellis, a whiteface performer with a strong Southern dialect, has been signed by Flo Ziegfeld for one of his productions.

Jim Francis, of Francis and Overholt, is ill at Summit, N. Y., with stomach trouble. He will be about again in about ten days.

Laura Newall has been engaged to play the harp between acts in the "Greenwich Village Follies" at Norah Bayes' Theatre.

Whitford Kane, one of the co-authors of "Dark Rosaleen," will be seen in "Tiger, Tiger," featuring **Frances Starr, this season.**

Marjorie Rambeau is now in the Adirondacks, where she is working on her first picture for the Albert Capellani Company.

Edward Waldmann has been signed by George Tyler to play the part of the father in "Tillie," opposite Patricia Collinge.

Arthur Havel and **Brother** canceled a route in their own act to enter "Chicken Chow Mein," the big act now on the Keith Circuit.

Francis W. Sutherland, recently returned from overseas, has been appointed assistant director of the Strand Symphony Orchestra.

Hubert Druce has been engaged by **Walter Hast** to stage "The Master of Ballantrae," in which **Walker Whitesides** will star.

Clyde Cook's, the English pantomimist, engagement at the Hippodrome, has been extended from four weeks until after the holidays.

Max Franklin, of the Joe Franklin Orchestra, was married to **Ester Markson,** a non-professional, of Syracuse, N. Y., last Sunday.

Blanche Gross, who is **Bert LaMont's** assistant, had her pocketbook and twelve dollars stolen from the drawer of her desk last week.

Mallin and Goldie, a man and woman team, have a new singing and talking act in which they will be seen in vaudeville this season.

Henry Stanford, formerly leading man with Sir Henry Irving, has signed to appear with the Sothern-Marlowe company this season.

Yvette Guilbert, who spent the summer at her home in Paris, is back in New York, where she is about to open a dramatic school.

Belle Murry, after a season of stock in Toronto, has returned to New York. She has been cast for a role in a new **Walter Hast** production.

Giulio Gatti-Casseza, manager of the Metropolitan Opera House, is now on his way to America from Italy, where he visited his mother.

Byron Halstead is now doing a whistling specialty in the "Peep Peep" number in "See Saw," which opened at the Cohan Theatre last night.

Charles Compton and **Harold de Becker** are to be included in the cast of "Three's a Crowd," which **John Cort** will put into rehearsal next week.

Sam Aste, formerly a producer of girl acts, is now associated with Sam Bernstein. He is managing road and camp shows for the latter.

Jack Melville and Company, two men, one a comedian and the other a straight, and a woman who works in black-face, have a new act for vaudeville.

Mrs. Bert Lamont is spending a three months' vacation at the LaMont ranch in Fallom, Nevada.

Kate Pullman, former burlesque soubrette, has been added to the cast of "Roly-Boly Eyes." This is her first appearance in musical comedy.

Florence Roberts will open in vaudeville shortly, under the direction of **M. S. Rentham,** in a new sketch, entitled "Where Journeys End, Lovers Meet."

Lucy Weston is to appear in one of the forthcoming **Selwyn** productions, after which she will return to London to fill an engagement at the Hippodrome.

Williams and **Held** are to be seen in a new act called "Cold Turkey," which opens September 29 for a tour of the Keith time. There are nine people in the act.

George Monroe, absent from the stage for a year, will return to the profession in "The Passing Show of 1919," now in rehearsal at the Winter Garden.

Mae West has been engaged to appear in the new New Wayburn review which is to be part of the new show at the Capitol when that house opens.

Carmelita Meek, formerly of the team of Lord and Meek, has been married to Louis Fountanell, manager of the Lyceum Theatre, in San Francisco.

John Steel, whose contract with **Flo Ziegfeld** to appear in the "Follies," originally was for twenty-four weeks, has been signed for a long term contract by **Ziegfeld.**

Sol Aiken, last seen with Mrs. Fiske in "Erstwhile Susan," and slated to appear in Smith and Golden's "Thunder," is critically ill at his home in New York City.

Harry J. Kelly has succeeded **Ben Atwell** as publicity director for the **Sanger** and **Jordan** interests. Atwell is now handling the publicity for the Capitol Theatre.

Enrico Caruso is en route for Mexico, where he is to sing a season of opera, beginning on September 27. He will sing at eleven performances, at $7,000 per performance.

J. W. Cone, of Worcester, Mass., jumped into town last Thursday to say hello to a few friends, buy some uniforms for his theatre, and then went right home to tend to business.

Rowland Buckstone, associated with **E. H. Sothern** for twenty-five years, will be seen in "Twelfth Night" and other plays in which **Sothern** and **Marlowe** will appear this season.

Oliver Morosco has made an offer of $500 and guaranteed production of the best play in three acts, submitted by a past or present member of Professor George P. Barber's dramatic composition course at Harvard.

Thurston, the magician, has been offered a contract to appear in "Happy Days" at the Hippodrome. **Thurston** will try to make arrangements with managers of houses in which he is slated to appear to permit him to accept **Dillingham's** offer.

Fritzie Scheff, Ursula Ellsworth, James Joseph Dunn, Vera Dunn, Curtis Karpe, George Everett, Edith Abbott, Jane King, Mary King, Myers and **Malden, Garda Tucker, Milton King, Marjorie Lane** and **Harriett Press** are in the cast of "Gloriana."

Lillian Ferris last week summoned her husband, **Alexander Ferris,** to court, charging that he had driven her out of their home and was detaining her son from her. The court gave her custody of the child for five days each week, permitting **Ferris** to have him two days in the week and to see the boy at all times.

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WHY MANY ACTS FAIL

Time and again in present day vaudeville history, acts that seem to have plenty of pep, personality and talent, fail to "get over." And, likewise, acts that have markedly less of these requisites succeed in making a smashing hit. Though, at first glance, these facts may be hard to reconcile, the reason is obvious. The first act mentioned followed the beaten track of vaudeville, while the other act chose the road of specially written material.

The time has long passed since a variety team could put an act together on a Wednesday and open up with it on the following Monday. Theatre patrons have seen so many vaudeville shows that they are practically as wise to the tricks of the theatrical trade as is the profession itself. Following the rubber-stamped lines of predecessors, even when the effort shows earmarks of being better than the ones that preceded it, will no longer succeed. Vaudeville audiences now demand something new and novel, and the wise performer puts his ear to the ground and gives the audience what is desired.

There are probably many song and dance teams today playing the cheapest routes and actually possessing more talent than some of those headlining the two-a-day. The members of these teams know that they have ability, and blame their failure to rise on "bad breaks," booking office pull, poor agents, and any other excuses that are handy. As a matter of fact, the answer can be put in a nutshell: the act is in need of specially written material that will fit its peculiar needs and make it stand out from a thousand others.

An investment of a few hundred dollars for original material is the wisest investment that many a performer has ever made.

No matter how clever or resourceful a salesman is, he can't sell chipped glass for diamonds to a jeweler that knows the business. He must have the right article before he can hope to be successful.

The case of the vaudeville performer is a parallel one. He cannot "sell" a time-worn act to a wise, progressive booking office. He must have the real goods before they will allow him to deliver.

Vaudeville competition is greater today than ever in theatrical history. The booking offices are searching high and low for novel ideas in an effort to give vaudeville audiences something new. Talent and ability are, of course, essential; but, even more essential to the successful vaudeville performer is that he possess different material than the rest.

The farsighted performer has grasped this fact and acted accordingly. The failure is either too thick-headed or too miserly to get special material, and grumbles through his theatrical career with a monotonous old routine that even Eddie Cantor, Eva Tanguay or Rock and White might have flopped with, had they been foolish enough to chance it.

Answers to Queries

W. Q.—Joe Natus died about two years ago.

G. D. F.—Helen Lowell appeared in "Friend Martha."

P. S. T.—Fritzie Scheff appeared in vaudeville last season.

G. H. B.—Edouard Durand appeared in "The Eyes of Youth" in 1917.

C. F.—Luke Schoolcraft was born on Nov. 14, 1847. He died on March 10, 1893.

H. F. P.—Address a letter to his agent, Max Hart and it will be forwarded to him.

G. N.—Marjorie Gateson was seen in "Her Soldier Boy" which the Shuberts produced.

H. F. S.—The late Nat Goodwin attempted playing in vaudeville on several occasions.

V. S. T.—Chamberlain Brown used to have his offices on the tenth floor of the Aeolian Building.

E. W.—Do not know where Joe Welch is buried. John Rice, of the team of Rice and Barton, is dead.

S. H.—Cecil Lean, now playing in vaudeville with Cleo Mayfield, was featured in "The Blue Paradise."

F. D. E.—Erwin and Jane Connelly formerly presented a vaudeville playlet called "Sweethearts."

B. T. M.—"Back Home" was presented at the George M. Cohan Theatre. Bayard Veiller was the author.

F. X. S.—The first theatrical performance in America was given in Richmond, Virginia, about the year 1752.

I. P.—John Phillip Sousa, the author, is the same person as the "March King." —Yes, "Pipetown Sandy" is one of his works.

T. P. L.—The house you refer to is probably Loew's Orpheum on Eighty-sixth street. Keith's Orpheum Theatre is in Brooklyn.

N. K. O.—John Guiran has appeared with Bessie Clayton, but before that was teamed up under the team name of Guiran and Newell.

A. P. K.—"Fair and Warmer" was written by Avery Hopwood, Janet Beecher, Hamilton Revell and John Cumberland appeared in it.

G. R. T.—W. Somerset Maugham wrote "Our Betters," which had its first performance in New York on March 12, 1917, at the Hudson Theatre.

T. R. E.—Yes, Marilyn Miller, now with the Ziegfeld "Follies," was formerly under contract to the Shuberts. She has appeared at the Winter Garden.

G. T.—T. Ramsay is no longer the publicity manager for the Rivoli and Rialto theatres. Ralph Edmunds is handling that work for those houses now.

W. T.—George Primrose had Happy Jack Lambert, Harry Stevens, Oscar Sidney, Jack Wier, Fred Holmes, Bill Haynes and Al Winslow with him at that time.

D. D.—Harrison Rhodes and J. H. Benrimo wrote "The Willow Tree." It was a three-act fantasy and had its premiere at the Cohn and Harris Theatre on March 5, 1917.

AMBITIOUS.—Proctor's 125th Street is one house where they hold professional try-outs every Friday night. Call up that theatre and you will probably be given a chance.

H. G. J.—There were a few Edward Abeles. The one you have reference to was an old time whistler on the vaudeville stage. He is now with the Joe Morris Music Company.

T. N. L.—The complete story of the actors' strike has been published in the last four issues of THE CLIPPER. You can get the entire story by reading the account of the strike there.

T. D. B.—Dudley Ayres was the leading man for the Grand Opera House players in Brooklyn at that time. At the same time, Jack Roseleigh was the male lead for the B. F. Keith Hudson Players, in Union Hill, New Jersey.

J. P.—The "Seventh Moon" was a five-reel production by the Mutual Film Corporation. Ernest Glendinning, the Broadway star, appeared in it. The story was written by Frederick Orin Bartlett and adapted for the screen.

U. C.—Anna Held did appear in motion pictures. She was seen in "Madame La Presidente." It was released by the Oliver Morosco Films on the Paramount program in 1916. The film was a screen version of the play by Maurice Hennequin and Pierre Veber.

V. J. U.—Charles Cherry appeared on the screen under the direction of the Famour-Players Charles Frohman Co., which released "The Mummy and the Humming Bird," written by Isaac Henderson. The screen play was a version of the dramatic piece by the same name.

TWENTY-FIVE YEARS AGO

The Orpheum, Portland, Oregon, was opened with Braatz Brothers, Mlle. Braga, Larry Dooley, Lew Carroll, George Catlin, Gertie Cochran, Sadi Alfarahi and The Lucifers.

Cissy Loftus joined the Augustin Daly company.

Frederic Ward and Louis James starred jointly.

"New Blood" was produced at McVicker's Theatre, Chicago.

"The Bauble Shop" was produced at the Empire Theatre, New York, with John Drew, Arthur Bryan, J. E. Dodson, Elsie De Wolfe and Maude Adams in the cast.

Charles Franklin was in advance of C. W. Williams' Comedians.

"The Little Bunch of Whiskers on His Chin" was published by T. B. Harms & Co.

ACTOR AND CRITIC ARE MARRIED

COLUMBUS, Ohio, Sept. 19.—A romance of the stage culminated here in the marriage of Edward Mackay and Alice C. Brown this week. Mackay is an actor, and has appeared here many times. Miss Brown is dramatic critic for the *Ohio State Journal*, and a daughter of the late Senator Brown, of Utah. Mackay is the son of F. F. Mackay, the veteran actor.

Rialto Rattles

ARTHUR IS BAFFLED

"I read in the papers," says Arthur Lyons, "that President Wilson is on tour. What's he doing now—organizing a road show?"

A TRAGEDY IN ARITHMETIC

Suppose that Aurelio Bodini, that Metropolitan tenor who is getting $15 per week, wanted to buy a couple of good seats for the opera!

ENGLISH AS SHE IS SPOKE

One of our contemporaries announces: "Robert Edeson has the title role in 'The Woman in Room 13.'" Since when is Edeson doing a "Julian Eltinge"?

POETRY, OF COURSE, IS PRETTY, BUT

When the "La La Lucille" company presented Alfred Aarons with a diamond, platinum ring and a poem, we wonder with which he would have more readily parted.

AND NOW THAT PEACE IS HERE——

Chic Sales wears an Equity button, while Ralph Herz, who shares the dressing room, reads a communication he has received asking him to appear in the "Fido" benefit.

THEATRICAL PHILOSOPHIES

No matter whether the Fourth of July is declared safe and sane, or not, nothing seems to prevent the Putnam building booking agents from shooting their mouths off, if we may use that vernacular.

OUR OWN POLLYANA

It's easy to grin
When you're bringing laughs in
And your gags are going "over the top."
But the actor worth while
Is the one who can smile
When his numbers are taking a flop!

WE VOTE TO ELIMINATE

The stairway to the Belasco offices.
The 2x4 elevator in the Eltinge Theatre.
Bedroom scenes.
The guy who says, "Come around tomorrow."
The fellow who "knew him when——"

THINGS ONE NEVER SEES

Vaude acts refusing to take bows.
"Pluggers" applauding the other fellow's songs.
Louis Mann in a soft collar.
Ed. Wynne lunching with the Shuberts.
William Page drinking sarsaparilla.
Henry Chesterfield without that smile.

HEARD BACK STAGE

"Say, this is an Irish town. Let's sing a song telling them that Ireland should be free."

"We'll tell them this is the nicest city we ever played in, and that'll get us a hand."

"What's the difference whether I lay off or not? My wife takes my salary away from me, anyway."

"I play a Canadian town next week. I'll be able to put my souse bit over naturally there."

THEATRICAL FAIRY TALES, NO. 8

Once upon a time there was an innocent chorus girl. She resisted all of the advances of the energetic stage-door swains and refused to be tempted by the folk with whom she was associated in the theatrical profession. She did not smoke and the strongest drink she ever permitted to pass the barrier of her lips was milk. Happy was she in her shyness and solitude. The woes of a world of strife and stress did not trouble her. She spoke genuine English, never said "How ja git dat way?" and always avoided the use of wicked words and slang. An investigation of the peculiar case disclosed the fact that she lived in Brooklyn, and now, no one wonders.

BURLESQUE

"CHANCE" GAME GETS SINGER IN COURT

ALFRED WOLF SUES FOR $151.30

Jack Singer, the burlesque producer and manager, decided that he would not pay more than $50 of a $200 gambling debt which he contracted more than two years ago, according to his own admission, so Alfred Wolf, known along Broadway as a betting commissioner, who won the money, has brought a suit against Singer in the Third District Municipal Court.

Wolf is suing to recover $151.30 which sum he alleges is still due him from Singer on two promissory notes which the latter gave in 1917 in payment, according to Singer, of the money he had lost "at a game of chance." The notes were for $100 each, one note being made payable in ninety days and the other four months after June 1, 1917.

The law in this state which relates to note transactions holds that a note given as the result of an illegal transaction is void. And since it is illegal to gamble it would appear that the notes Singer gave to Wolf need not be paid.

At any rate Singer has taken advantage of the law, for in his answer which is filed in court he asks that the complaint be dismissed for the following reason: "That the defendant (Singer) and plaintiff played together at a game of chance for stakes, upon credit, and not for ready money; and at said game the plaintiff won $200 of the defendant by betting upon the chances of the game, $50 of which defendant at a later date paid to plaintiff."

Just what "game of chance" it was they played is not revealed in the papers on file in the suit.

BERNARD WITH KAHN

Harry Bernard, who arrived in New York last Wednesday from Chicago, joined Kahn's Union Square Stock Company. He opened Monday as principal comedian opposite Frank Mackey. This is Bernard's first appearance in burlesque in the East. He is well known on the Coast, where he has been producing and working as principal comedian a number of years. He is an Irish comedian.

TEAM QUITS BEDINI SHOW

CHICAGO, Ill., Sept. 20.—Al Gillette and Sam Abdallah, who left Jean Bedini's show at the Star & Garter theatre last week, have departed for New York where they will re-enter vaudeville again as a team. Abdallah played the leading comedy role with the production, but a little misunderstanding between the artists and the manager caused the vaudevillians to leave the company with only a week's notice. Clark and McCullough succeeded Abdallah and Gillette.

ETHEL ALBERTINI MARRIED

Ethel Albertini prima donna of Harry Hastings' Big Show and Sam Ehrlich, the vaudeville agent, were married at City Hall Monday of last week by City Clerk Sully. Miss Albertini was appearing with her company at Miner's Bronx Theatre last week. Hazelle Lorraine was the bridesmaid.

CHANGES IN BAKER SHOW

Charles Baker states that he has made the following changes in his "Tempters." Jim McInerny replaced Frank Hanscom, Marion Lawrence replaced Ethel Johnson and John Bell, a dancer, has been added to the cast.

He has also placed Pete Stalknecht ahead of Sweet Sweetie Girls.

TWO REJOIN BEDINI SHOW

DETROIT, Sept. 18.—Bobby Clark and Paul McCullough have rejoined the cast of "Peek-A-Boo," Jean Bedini's show which is playing over the Columbia wheel. The two replace Sam Abdallah and Charlie Gillette, the change taking place in this city this week.

John A. McNamara, formerly of the New York *Mail*, is at present doing the advance work for the company.

STARS OUT OF "SOCIAL MAIDS"

DAYTON, O., Sept. 21.—Paul Cunningham and Florence Bennett, stars in the "Social Maids," having secured their release from Hurtig and Seamons, will open on the Keith circuit next Monday booked by Leo Fitzgerald of New York.

Billing misunderstanding is the cause given by the team for asking for their release.

GEORGE CRABTREE IN HOSPITAL

SCRANTON, Pa., Sept. 20.—George Crabtree, manager of the "Jazz Babies" was taken to the hospital today to be operated on for stomach trouble.

William V. Jennings, one of the owners of the show, jumped on from New York and will manage the company until Crabtree returns.

GRIEVES SIGNS WITH "FLO FLO"

Walter Grieves left New York last week with "Flo Flo" for the Coast, which he will manage. Fred Walters left New York Sunday for Atlanta. He is ahead of Al Woods' "Friendly Enemies." These boys were formerly in burlesque with George Belfrage's shows.

ROWLAND IS BUFFALO MGR.

Columbia Amusement Company has appointed the son of Edward W. Rowland of the firm of Rowland and Clifford as manager of the Gayety Theatre, Buffalo. He left New York Monday.

Young Rowland managed the Crown Theatre in Chicago for some time.

FRANK MANNING CLOSES

BRIDGEPORT, Sept. 18.—Frank Manning closed with the Behman Show here last week.

Harry Watson, the juvenile, will close as soon as a man can be secured to replace him.

FLOSSIE McCLOUD LEAVES SHOW

Flossie McCloud tendered her two weeks' notice to Manager Oberworth of the "Best Show in Town" last week, to close in Newark this Saturday night. Mabel McCloud will remain with the show.

CLOSE WITH "SIGHT SEERS"

BALTIMORE, Md., Sept. 19.—Peggy Brauna and Ruth Rosemond will close with the "Sight Seers" at the Palace here this Saturday night. Gene Lord will close with the show next week at the Gayety, Washington.

SUNDAY CONCERTS AT CASINO

Manager James Sutherland will start his Sunday concerts next week at the Casino, Brooklyn. He will give a matinee as well as a night performance this season.

MATT KENNEDY BOOKED

Ike Weber booked Matt Kennedy with Sam Howes' Big Show last week. Leo Davies will also join the same show next week.

DELLA CLARK WITH "SIGHT SEERS"

Della Clark left New York last Wednesday to join the "Sight Seers" in Baltimore as prima donna. She opened with the company Saturday night.

BURLESQUE COMEDIAN ACCUSED

FATHER CAUSES ARREST

Frank Scallion, who said he was a burlesque comedian, was arraigned before Magistrate Levine in the Washington Heights Court last Friday morning charged with assault, the complainant in the case being Scallion's middle-aged father, Francis Scallion who lives with his family, including his son Frank, at 541 Manhattan avenue.

The father, who appeared in court to press the charge against his son, had both his eyes discolored, the funeral fringe around each optic being mute evidence of his having been the object of human blows. He testified that his son Frank had struck him several times in the face. The reason for the alleged beating was, he said, because he had announced to his son that he was about to dispose of the family home in Manhattan avenue.

"My son became angry and struck me several blows in the face," testified the father, "after I had told the family I was going to sell the house."

Then the father told the magistrate that on two previous occasions he had had the son in court on the same charge namely, assaulting him.

Attorney Scallion, a brother of the accused man, who lives in Corona, L. I., appeared in court to defend his brother. He pleaded not guilty in behalf of the actor, after which he turned to their father and inquired if the latter had any objection to the case being adjourned until Thursday of this week. The father assented, and after Magistrate Levine adjourned the case he paroled the actor in the custody of his lawyer brother.

BIG BUSINESS IN QUINCY

QUINCY, Ill., Sept. 19.—Manager Busy of the Empire Theatre, this city, has given out the business done at his house by burlesque shows playing one and two nights the past few weeks. The "Grown-Up Babies" did $1,097.50 for two nights, Pat White's "Gayety Girls" did $756.75 for one night and "Oh, Frenchy" did $720.25 for one night.

The shows played here on the lay off between Kansas City and St. Louis.

SYD DUNN OUT OF SHOW

Syd Dunn, ingenue of the "Kewpie Dolls" was compelled to retire from the show last Friday at the Star, Brooklyn, on account of an abscee of the throat. It is expected she will be able to return to the cast this week at Springfield.

COOPER GETS HIS RELEASE

Harry (Heinie) Cooper who had been signed by the Shuberts for one of the attractions, has secured his release from that firm and is now negotiating with several burlesque managers. He was with the "Sporting Widows" last season.

FLORENCE TANNER ILL

PHILADELPHIA, Pa., Sept. 21.—Owing to the illness of Florence Tanner, prima donna of the "Pacemakers," for two days at the Bijou, this city, Helen Dribbs played her part and did splendid work.

FRANK DREW IS ILL

ERIE, Pa., Sept. 17.—Frank Drew, of the firm of Campbell and Drew, well known burlesque owners, is confined to his home at Girardville, near here, on account of illness.

Burlesque News continued on Page 29

"HERE TO SHANGHAI" HAS CLEVER BOOK AND BRIGHT TUNES

"From Here to Shanghai" is the title of the book which holds one's interest during the entire performance of Waldron's Bostonians at the Columbia this week. It is a new book and of a different idea than anything ever seen in burlesque. It's a book with a story, which runs through the two acts and five scenes. Frank Finney is the author, he is also the featured comedian. Finney has written a book that from first to last is delightful, it has original material, wonderful scenery that fits the story and good performers to carry it out. Every little detail is worked out carefully. It's a catchy comedy, and the whole atmosphere of the show is in good taste.

It opens with a prologue showing the rear of an observation car en route to New York. Three men are on the back platform—Frank Finney, Phil Ott and Don Trent. The latter telling about a plate which had been stolen from China; it contained the secret formula of opium, which the Chinese government wanted to get and destroy, so that they could put an end to the manufacture of the drug. He assigned Finney and Ott to assist him in locating the plate. On this the story hinges, which carries them to many places in New York City, including Chinatown, in which there are a number of amusing situations seen, much to the pleasure of the audience. The last act takes place in Shanghai, China, in a Mandarin Garden, where the girl who had the plate had been kidnapped by a band of Chinamen. Finney, Otto and several others arrived by airplane from the States to rescue the girl as well as the plate.

The comedy rests with Finney and Ott, and no better could be selected to work in a show of these two. Finney makes his first entrance as a chauffeur and Ott as Professor Van Winkle Dinkle, an author, has his puddy red nose and with his Dutch dialect makes a fine foil for Finney. They then change to a Chinese disguise, go into a "joint" in Chinatown to find the lost plate and girl. In the last act they are aviators. Finney and Ott both gave a capable performance Monday afternoon, and they were very amusing in all they did.

Nettie Nelson acquitted herself very nicely. She was never seen at a better advantage. She stands out better this season than ever before. She is a stately looking woman of good form, and can wear gowns. Her wardrobe is beautiful, in fact the best she has ever shown us. Miss Nelson is a dandy "straight" woman, she knows the art of reading lines, and "feeding" comedians for laughs. Her "dope" bit in the last scene of the first act was well done. We might add that in tights she displays a form that is most pleasing.

Don Trent is doingL "straight" with the show. He is placed better than when we saw him last, which shows his work off better. He works hard and dresses very well.

There are two prima donnas in the company, Ruth Hastings and Clara Clay. Miss Hastings was in good voice and her numbers were heartily received. She has a good part as well, which she takes care of. Her gowns are very pretty. Miss Clay, who is new to us, made a fine impression. She sings nicely and can read lines.

Flo Radcliff is a good looking ingenue, but her voice is not good. It is squeaky; this is noticeable both in her singing and talking. She wears an attractive wardrobe.

Jack Witts in the character of Li Hop Toy, a Mandarin from Shanghai, carried this role out to perfection. He uses his deep bass voice to an advantage in the character, and acts the part as the author no doubt wanted it played. John and Harry Guth and Ernest Pennis do bits. They offer a singing and musical specialty, however, in the first act that was worth their salary alone.

"In My Taxi Cab," a number offered by Finney, was repeatedly encored. He put it over finely. Finney was assisted by the eighteen chorus girls, each with an auto horn, which they would blow every now and then. This number was well staged.

The "dope" bit done by Miss Nelson furnished a lot of new and good material; she did it well. Ott assisted her in the bit. "feeding" her for the laughs.

The book has great material, plenty of witty lines and exceptional funny situations.

It's a great scenic production and costumed show. The music is tuneful and snappy, and the electrical effects well carried out.

The Bostonians comes along each season with a new book; this season it has surpassed anything in this respect we have seen so far, and credit should be given the owner and author of the show. It's a very pleasing entertainment.

SID.

MELODY LANE

MUSIC PUBLISHERS PREPARING FOR BUSINESS RECONSTRUCTION

Enormous Increase in Production Cost Places Music Men in Position Where Small Existing Profit on Publications Is About to Be Turned to a Loss

Music publishers that make a specialty of the popular publications have by the constantly increasing cost of production and the still greater advance which the new printing scale, which will doubtless go into effect on or about October 1, found themselves in the position of realizing that unless something radical in the way of business reconstruction is effected, that the popular music publishing industry will soon be a thing of the past.

The foregoing statement is not the reflection of excited opinions expressed by unbusinesslike members of the industry, but the sober expressions of the leaders in the publishing field.

The big houses, that is, those that operate their businesses along advanced lines of merchandising and actually know their production and operating costs, have been wholesaling their popular song output at a price which has netted less than a penny per copy. This profit has been considerably lowered by the big increase in wages, rents, and other operating costs during the past year or so. Owing to the revenue from phonographs, player rolls and other sources, the publisher has been able to continue business at the small profit as the deficit has been made up from his by-product as it were.

Commencing with adoption of the new music printing scale which will go into effect on or about October 1, the publisher can easily see the turning of his small profit on music sales into a big loss, a loss so great that unless some radical change in the operating of his business is made, that his revenue from other sources than his sales will be reduced enormously.

The music man has but one clear avenue open, and that is to increase the wholesale price. In this he naturally will meet much opposition, especially from the five and ten cent stores. He must therefore, decide upon some radical change in his business. Either cut out his expensive branch offices and see himself at a disadvantage in competing with other firms, specialize on the high price publications and cut down the exploitation of the cheap numbers among professional singers, get a decidedly higher rate from the syndicate stores or change his methods of operation in some way that will enable him to meet the new conditions.

The big increase in printing and manufacturing costs is not a visionary one. It is an actual fact and printers are notifying their customers to make provisions for the prospective increased cost of everything connected with the publication of music. Plate makers, engravers and all others are doing the same.

MARSHALL'S SHOW IS A HIT

Henry Marshall has just returned from the South, where his show, "Live, Laugh and Love" is playing to great business. Mr. Marshall wrote both lyrics and music of the piece which has broken the house record for business in many of the towns in the South. W. B. Seeskind, manager of the company, is planning to return to New York within the next week to organize another company to play the piece in the North.

ENGLAND TIRES OF JAZZ TUNES

Musical taste in England is turning from the Jazz tunes which for a short time were the rage. At the King's Southsea theatre recently, in response to an encore, the American quartette invited the audienc to choose between a Jazz number and an operatic selection and there was an overwhelming demand for the latter.

BERLIN HEARS U. S. ANTHEM

For the first time since the United States entered the war against Germany, the orchestra in the Adlon Hotel at Berlin played the "Star-Spangled Banner." The occasion was the visit of Miss Anne Morgan, daughter of J. Pierpont Morgan.

STERN GETS GORDON SHOW

Jos. W. Stern & Co., have secured the publication rights of the new musical comedy "Love For Sale," in which Kitty Gordon is to be starred by Jos. M. Gaites.

FEIST NOVELTY SCORES HIT

"The Vamp," a real novelty in the song line, has scored one of the biggest hits in the large Feist catalogue. Every singer of novelties in all vaudeville is after it.

FORSTER BUYS "WISHING LAND"

F. J. A. Forster, the Chicago music publisher, has purchased the song "Wishing Land" from the Monarch Music Co., of Reading, Pa.

FREE INSURANCE FOR EMPLOYEES

The Emerson Phonograph Co. has made arrangements with a big insurance company whereby the lives of each of its employees are to be insured for $1,000 free of charge. The only qualification necessary to receive this insurance is to have been in the phonograph company's employ for six months or more prior to August 1, 1919. A yearly increase of $300 will be added to each policy, provided the employee remains with the Emerson Co. until a maximum of $2,500 is reached. New employees will be insured as soon as they complete six months' service with the company.

The insurance is provided at the expense of the phonograph company, and no deductions from wages or contributions of any kind by the employees will be required.

"STARLIGHT LOVE" SCORES

At the Lyric, Richmond, and the Academy, Norfolk, recently, the Misses Parker met with the most flattering success singing "Starlight Love," one of the best and most effective waltz numbers ever written. They are featuring this song over the entire Delmar circuit.

"BOY OF MINE" A BIG FEATURE

"Dear Little Boy of Mine" makes a big feature in the offering of the Four Cliffords. The adience at the Proctor houses where they sang it recently, simply couldn't get enough of this big success as rendered by the Four Cliffords.

GOLD SIGNS WITH CONNORIZED

Joe Gold has signed a contract with the Connorized Music Roll Co., by the terms of which he will do recording for that company for the next two years.

SCHIRMER RELEASES "PATCHES"

G. Schirmer has released the new Lee Roberts song "Patches." J. Will Callahan, writer of lyrics of "Smiles" supplied the "Patches" lyric.

CARL WILLIAMS OPENS OFFICE

Carl Williams, a well known musical director and arranger has opened offices in the Columbia Theatre Building and is conducting an arranging bureau. In addition to doing work for a number of the leading New York music publishers, Mr. Williams is prepared to take care of the business of out-of-town publishers, song writers and all others who wish an up-to-date musical arrangement made for their compositions, supply a melody for a lyric, or prepare a piece for publication.

Mr. Williams' long experience as a theatre orchestra conductor in addition to having been connected with the arranging departments of many of the large New York music publishers makes him particularly well fitted for the work.

KEIT WINS BIG PROMOTION

Joe Keit, for the past twelve years connected with the New York office of Jerome H. Remick & Co., won a big promotion last week. He was made secretary of the company, and also given charge of the New York branch of the big concern, succeeding to many of the duties previously performed by the late Fred Belcher, who brought Keit into the New York office many years ago, and made him assistant bookkeeper. From that position Keit has steadily advanced, taking on new duties each year until he became familiar with the entire business.

GRIFFITH SENDS A WARNING

D. W. Griffith, the motion picture producer has sent out a warning in connection with the song "Broken Blossoms," which is featured in connection with his film of the same name. Mr. Griffith states that there are a number of songs of similar title on the market, but that the only original and authorized number is by Robert Edgar Long, and Louis F. Gottschalk and published by the Harms Co. Mr. Gottschalk's melody is a part of the score of the Griffith production.

BIG MONEY FOR SINGERS

Arthur Fields, Irving Kaufman and Jack Kaufman, known among the phonograph singers as the Kaufield, have signed for three years with the Emerson Phonograph Co. Fields and Irving Kaufman signed an exclusive contract for three years and are to receive $42,000 for making records for this company. Jack Kaufman is to get $25,000.

CAMERON SISTERS SINGING

The Cameron Sisters, a big-time dancing act tried out a song last week and to their surprise as well as that of the audience, found that it was one of the big hits of their entire act. It was "They're All Sweeties," a new Harry Von Tilzer number.

NEW RECORD COMPANY FORMED

Music publishers and writers can look forward to additional royalties when the new National Vitaphone Sales Corporation gets under way. The company has been incorporated under the laws of New Jersey for $125,000 and will manufacture talking machines, records, etc.

GEORGE FRIEDMAN TO PUBLISH

George Friedman, recently manager of the McCarthy & Fisher Co., has decided to enter the music publishing business and has formed his own company. He is now looking for a suitable office location in the theatrical district.

NEW NUMBER FOR GILBERT

Bessie Gilbert, wife of Al. Gilbert, the music publisher, presented him with a seven-pound baby girl last Sunday. Mother and daughter are doing well.

JESSEL SINGING MILLS SONG

George Jessel, the comedian of "Shubert Gaieties," is singing Jack Mills' latest song hit, "I Don't Want a Doctor," with success.

GERMAN SONGS CAUSE SHOOTING

An argument over the singing of German songs terminated in the shooting and seriously wounding of Frank Herbacker, a Brooklyn painter last week.

Carl Meyer, Frank Nick and Joseph Gerdin, all of No. 35 Wilton Avenue, Glendale, were singing in a saloon at the corner. Herbacker objected and is alleged to have applied an epithet to Meyer, who went out. When Herbacker left the saloon, Meyer met him, according to the police, and said to Herbacker:

"I'm from the West. If you repeat that I'll settle it like we do out West."

A fight developed between several men and Meyer is accused of having shot Herbacker in the right breast. He was taken to the Wyckoff Heights Hospital. Meyer was charged with felonious assault and carrying a concealed weapon without a permit. Nick and Gerdin were held as material witnesses.

MILWAUKEE GIRL A SUCCESS

"The Girl From Milwaukee," one of the biggest drawing cards on the vaudeville stage, who has just returned from a successful Western tour, is now busy adding admirers of her splendid work in all the principal Eastern centres. She continues to sing with consummate effect Victor Herbert's delightful "Kiss Me Again," and has also added to her repertoire Hager & Goodwin's country-wide success, "That Wonderful Mother of Mine," which she sings to perfection. Both these songs are numbered among the biggest successes ever issued by M. Witmark & Sons.

WITMARK B. & O. DEPT. MOVES

M. Witmark & Sons have moved the band and orchestra department of their business from the executive building at No. 144 West 37th Street, to the professional department at No. 1562 Broadway. Herbert Walter is in charge.

BORNSTEIN ON WESTERN TRIP

Ben Bornstein, manager of the Harry Von Tilzer company, is making a trip through the middle west. He will visit the branch offices of the Von Tilzer company as well as making a number of the principal cities.

STANLEY MURPHY TO ACT

Stanley Murphy, who prior to taking up songwriting was an actor, is going back on the stage. He has been engaged by David Belasco for a Chinese role, in a new production.

VON TILZER SONG FEATURED

The Creole Fashion Plate is featuring "Carolina Sunshine" during its present vaudeville engagement and is scoring a big success with the melodious Von Tilzer song.

WEST AND SPENCER WRITING

Gene West and Otis Spencer have formed a songwriting team and have placed a number of new songs with some of the large publishing houses.

AVERY WITH ARTMUSIC CO.

Herbert L. Avery, who has been connected with a number of the large music publishing houses has joined the Artmusic Inc. forces.

BAER AT FEIST N. Y. OFFICES

A. Baer, of the Leo Feist Boston offices, has been transferred to New York and is at the professional offices on Seventh Ave.

NELSON BACK FROM VACATION

Ed. G. Nelson, who has been spending a few weeks' vacation in the mountains, is back with the Stasny Co.

BILLY GEDNEY WITH STASNY

After a few months in vaudeville, Billy Gedney is back with the A. J. Stasny Co.

SIX SMASHING SENSATIONAL SUCCESSES

B & B (BALL AND BRENNAN) ON A BALLAD MEANS PERFECTION. THIS SONG IS EVEN MORE THAN THAT

DEAR LITTLE BOY OF MINE

AND WHY NOT? IT'S ANOTHER OF THOSE WONDERFUL AND UNUSUAL

ERNEST R. BALL

MELODIES THAT MADE THIS WELL-KNOWN COMPOSER WORLD FAMOUS

WHILE THE LYRIC BY **J. KEIRN BRENNAN** IS INTENSELY DRAMATIC AND APPEALING

A REAL SONG FOR REAL SINGERS

ANOTHER BIG SONG HIT BY THE WRITERS OF **HAVE A SMILE**

THE GATES OF GLADNESS

(ON THE ROAD TO SUNSHINE LAND)

BY J. KEIRN BRENNAN, PAUL CUNNINGHAM AND BERT RULE

A Natural Double — For Two Boys, Two Girls, or Boy and Girl

THAT WONDERFUL MOTHER OF MINE

BY CLYDE HAGER AND WALTER GOODWIN, ACKNOWLEDGED BY ALL SINGERS TO BE THE GREATEST "MOTHER" SONG OF THE PRESENT TIME. A BEAUTIFUL, SYMPATHETIC WALTZ MELODY, AND A LYRIC THAT IS BOUND TO REACH THE HEART OF EVERY MAN, WOMAN AND CHILD IN YOUR AUDIENCE

LIKE A PRAIRIE AFIRE IT'S SWEEPING EVERTHING BEFORE IT—WHAT?? WHY!

YOU KNOW WHAT I MEAN

OUR DAINTY NOVELTY NUMBER THAT THE WHOLE COUNTRY IS TALKING ABOUT—THE LYRIC IS BY AL. DUBIN AND THE MELODY BY FRED RATH—THEY WROTE IT WHILE SERVING "OVER THERE" IN THE ARGONNE FOREST JUST BEFORE THE BIG DRIVE.

ANYONE CAN SING IT-BOYS GIRLS-DOUBLES OF ALL KINDS

LITTLE BY LITTLE

IT FOUND ITS WAY SLOWLY BUT SURELY INTO THE HEART OF EVERY SONG LOVER,—UNTIL TODAY

LITTLE BY LITTLE

YOUR'E BREAKING MY HEART

HAS BECOME ONE OF THE MOST "TALKED OF" WALTZ "SOB" BALLADS OF THE PRESENT TIME BY MAX CLAY AND ROBERT LEVENSON

I LOVE YOU JUST THE SAME

SWEET ADELINE

THIS IS A BRAN' NEW BEAUTIFUL MARCH BALLAD BY CLARENCE GASKILL AND HARRY ARMSTRONG, WHO ALSO WROTE THE MUSIC FOR THE WORLD FAMOUS "ADELINE" SONG.

A WONDERFUL QUARTETTE SONG—FOR ALL VOICES—GREAT HARMONY NUMBER

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JACK LAHEY, Boston, Mass., 218 Tremont St.
H. ROSS McCLURE, St. Paul, Minn., Emporium Mercantile Co.
AL. WORTH, Cleveland, O., 4th & Prospect Sts.
BRYANT H. FREUND, Pittsburgh, Pa., 347 5th Ave.
DOC HOWARD, Cincinnati, Ohio, 621 Main St.
GABE NATHAN, Los Angeles, Cal., Superba Theatre Bldg.
JACK CROWLEY, Providence, R. I., 18 Belknap St.
JOS. L. MANN, Denver, Col., 420 Barth Block
HAL M. KING, Kansas City, Mo., Gaiety Theatre Bldg.
BARNEY HAGEN, Seattle, Wash., 500 Montellus Bldg.
SYDNEY KLEIN, 25 Whitmore Apts., Salt Lake City, Utah
BILLY HALLET, St. Louis, Mo., 421 Holland Bldg.
ROBT. SCHENCK, Minneapolis, Minn., 217 Pantages Bldg.

BARTLETT HOLMES, Room 25, Detroit Opera House Bldg., Detroit, Mich.
CHARLES WARREN, 2-3-4 Arthur St., New Oxford St., London W. C. 2, England

STOCK AND REPERTOIRE

PLAY BROKERS ENJOYING MOST SUCCESSFUL SEASON IN YEARS

They Have Been Prospering Because of Increased Stock Productions, Growing Demand for New Plays, and Increasing Number of New Companies Operating

The unusually successful stock season that is the rule throughout this country and Canada, has not only benefited the managers and performers of these companies, but many side lines which have become necessities of stock production have benefited by the tremendous increase in demand for good stock plays and companies. First among those who have profited are the stock play brokers, independents and large concerns alike. Many of these firms report a bigger income for this season, so far, than for the entire season past.

This is only natural, as increased stock production means increased demand for suitable plays, which in turn means that the number of available plays is cut down, resulting in a higher rate being offered by managers for the use of these plays. The average charge for these plays, weekly, is about $150. Some plays bring more, and some less, but the average hovers around that figure.

Another thing that has added to the income of the brokers is wholesale leasing of plays. So afraid are managers that some one else will gobble up the play they want before they can get it, that they buy those they believe will be in greatest demand at one time. Also, the demand for new plays from the audience has forced many companies to abandon their repertoire, and secure a number of new up-to-date plays. In many cases this means fifty new plays leased by the brokers, to the one man, every year.

The number of new plays submitted and accepted for stock production this season also exceeds that of any past season, and despite the increase in material, the output is swallowed up as quickly as it appears on the market.

BROWN-HOWELL CO. RE-OPEN

FITCHBURG, Mass., Sept. 22.—The Brown-Howell Stock, which has recently reopened its winter season here, at the Lyric Theatre, under the management of George K. Brown, has been enjoying a successful run. They opened with "Good Gracious, Annabelle," and followed with "Nearly Married," and "The Eternal Magdalene." The company includes: Nina Howell, leading lady; Billy Wells, leading man. Jane Aubrey, Edna Bern, Edith Waddell, Betty Fields, Howard Merling, Frances Harblin, Lloyd Foster, and Frank Preston. Louis Lytton is stage director, and George Woods, scenic artist.

YOUNG-ADAMS COMPANY REOPENS

MUSSINA, N. Y., Sept. 20.—The Youngs-Adams repertoire company which, with the exception of the last two years, has been a feature of the city's amusements for twelve years, is to reopen its season here soon. Miss Adams, the star of the company, has been doing moving picture work for the past two years, and so the repertoire company was not run. This season, however, they will resume. Miss Adams is in New York now, selecting her company.

STOCK COMPANY TRIES OUT PLAY

LOS ANGELES, Sept. 19.—Bayard Veiller's latest play "Danger," in four acts and ten scenes, which is to be seen on Broadway soon, with Margaret Wycherly in the stellar role, was given a tryout by the Wilkes Players here. Florence Oakly played the leading part.

TO DO "THE WILLOW TREE"

MALDEN, Mass., Sept. 20.—The Auditorium Theatre, which houses the Auditorium Players, has been sold out for the week after next. The attraction will be "The Willow Tree," by Benrimo and Harrison Rhodes.

EDLER TO OPEN IN PHEONIX, ARIZ.

PHOENIX, Ariz., Sept. 20.—Charles Edler opened his season of stock at the Elk Theatre this week, with "Cheating Cheaters," and did a capacity business all week.

LEWIS TO OPEN WITH "BRAT"

Gene Lewis is to open his season at the Kyle Theatre, Beaumont, Tex., on Sept. 22 with "The Brat."

LORD AND VERNON DOING WELL

LITTLE ROCK, Ark., Sept. 22.—Lord and Vernon, who are now in their eighth week here, have been enjoying a very successful season. They have presented several new pieces, including a travesty by Jack Lord, called "Making the Movies." In the company are: Jack Lord, Gussie Vernon, Harry Pepper, A. Ross Robertson, Lucille O'Dea, Ed. Lalor, Nat Wixon, and Bobbie Pegrim, a local girl, who has made a tremendous success. The company will remain indefinitely.

"JIM'S GIRL" PRODUCED

BRIDGEPORT, Conn., Sept. 22.—The first stock production of the recently released play, "Jim's Girl," which was taken off Broadway because of its similarity to "The Five Million," is to be given here tonight, at the Lyric Theatre.

ROBINS GETS NEW PEOPLE

TORONTO, Can., Sept. 15.—The Edward H. Robins Company, which opened its season here at the Royal Alexandra Theatre in "Happiness," has added two new members to the company. They are Frank Thomas and Ivan Simpson.

TO DO "PECK'S BAD BOY"

W. D. Fitzgerald, who is president of the Pennsylvania Independent Theatre Managers' Association, and who manages the Lyric Theatre, in Allentown, Pa., is in town selecting people for a "Peck's Bad Boy" company, which will tour this season.

STOCK ACTRESS FOR B'WAY SHOW

Belle Murry, who has just finished a run with the Robins Stock Company at the Royal Alexandria in Toronto, Canada, will be seen in a new Broadway show which Walter Hast will produce shortly.

RACHEL WHITE IN STOCK

Rachel Garwood White, who has been featured with "Polly of the Circus," touring the Chautauqua, and which just closed its tour, is to be leading lady with the Taylor Stock Company when it opens in October.

EDWARDS FINISHED SEASON

Rowland Edwards, who was stage director with the Keith Theatre Stock, in Cleveland, Ohio, had finished his season with that company.

CHICAGO NEWS

ACTRESS' MAID IN COURT

CHICAGO, Ill., Sept. 20.—Miss Leona Hall, ex-maid to Miss Evelyn Gosnell, star of "Up In Mabel's Room," again came in for a bit of publicity when she was taken in tow by two police women and turned over to the Juvenile Court. Some time ago Miss Hall caused the arrest of George Rammussen, a well to do merchant on a charge of annoying her. She did not appear against him and the case was dropped. Miss Hall, who in private life is known as Leonora Haege was sitting in the lobby of the Antler Hotel when arrested. Due to her youthful appearance she was ordered to return to her home in East St. Louis, Ill.

E. G. WAPPLER MARRIED

CHICAGO, Ill., Sept. 20.—Edward G. Wappler, house manager of the Illinois Theatre, and Miss Florence Ida Lewis were married here last week. The bride is the niece of Julia Arthur, who introduced the couple to each other some time ago. Wappler fell in love with a painting and upon inquiring of Miss Julia Arthur who the girl was, was informed that it was her niece. The introduction followed and cupid did the rest. The couple will be at home after Oct. 1 at 1421 E. 6th street, Chicago.

'EXPOSITION' IN RECEIVER'S HANDS

CHICAGO, Ill., Sept. 20.—"The All American Exposition," which played a two weeks' engagement at the Coliseum, has been placed in the hands of a receivership. The Central Trust Company of Illincis was appointed to look over their affairs. The organization backing the venture is said to be indebted to the extent of $200,000. It is most probable that the U. S. Government will take over the exposition and display it in the various cities of the United States.

TOE DANCER IS SOME BATTLER

CHICAGO, Ill., Sept. 20.—A wife who returns home at 2 a. m. tears the pajamas off of her husband and then proceeds to kick and thrash him proved too much for Louis J. Ballin, a local merchant and he charges his wife with "great austerity of temper." Mrs. Ballin in professional life is Lillian De Forrest, who is the principal toe dancer at the Winter Garden. The case will be heard next week.

MRS. BOB ZENO HAS A SON

CHICAGO, Ill., Sept. 20.—Eva Mandel, known in private life as Mrs. Bob Zeno, presented her husband with a nine pound baby boy last week. The mother and child are reported doing the usual "getting along splendidly." Mr. Zeno has not returned to the stage during the past year, but is devoting his time to a new hotel, which he has opened in Chicago and which he plans to make a strictly theatrical stopping place of.

JOHN JONES WITH LOEW

CHICAGO, Ill., Sept. 20.—John Jones, eldest son of Aaron J. Jones, head of the house of the Jones, Linick and Schaefer Circuit, has been placed in the offices of the Marcus Loew Western Circuit where he will be taught the business under the directing hands of J. C. Matthews.

TABLOIDS AT GREAT NORTHERN

CHICAGO, Ill., Sept. 20.—It is reported here that stock tabloid may again be tried at the Great Northern Hippodrome in conjunction with their fourteen acts of vaudeville. The venture is said to have proven highly successful when last attempted.

"SHE'S A GOOD FELLOW" COMING

CHICAGO, Ill., Sept. 20.—"She's A Good Fellow" is slated for the Illinois, in the very near future to supplant there "Listen, Lester." Joseph Santley and Iva Sawyer lead in the cast of players.

NEW THEATRICAL SHEET COMING

CHICAGO, Ill., Sept. 20.—Will Reed Dunroy, local newspaperman, announces his intentions of establishing here a theatrical paper, which will be called *The Theatrical News*. There are at present several local theatrical papers with small followings and Chicago is ripe for a good theatrical paper, edited and published by a newspaperman with some little knowledge of newspaperdom.

KATHERINE OSTERMAN TO RETURN

CHICAGO, Ill., Sept. 20.—Katherine Osterman, wife of J. J. Rosenthal, manager of Woods Theatre, announces that she will come out of retirement and again appear before the public. Miss Osterman was a popular star on the legitimate stage before her retirement into private life.

AUSTRALIAN AGENT HERE

CHICAGO, Ill., Sept. 20.—Ben J. Fuller, Australian theatrical magnate, arrived in this city late last week from the Pacific coast, being bound for New York City, where he will arrange for the booking of American acts in Australia. While here Fuller arranged to have his son represent his interests here with headquarters in the W. V. M. A.

WHITE CITY CLOSES

CHICAGO, Ill., Sept. 20.—White City closed its doors for the season on Sunday night, ending one of the most prosperous years in its history. The Mardi Gras, held during the closing week attracted thousands to the big amusement park throughout the entire seven days. The park will open again next May.

BALL ROOM OPENS

CHICAGO, Ill., Sept. 20—Ethel Kendall and Jack Lund have opened a large ball room in the Masonic Temple and will hold formal and informal dances there during the week. The ball room is located in the Masonic Temple Building. Both proprietors are well known professionally and have a big following.

"MABEL'S ROOM" BREAKS RECORDS

CHICAGO, Ill., Sept. 20.—"Up In Mabel's Room" broke all records at the Woods Theatre last week, playing to a gross of $19,000. The production is said to hold the record for the largest weekly gross hung up in Chicago by any visiting production.

SON BORN TO M. J. KISSICK

CHICAGO, Ill., Sept. 20.—Mrs. Norman J. Kissick presented her husband with a baby boy last week. Kissick is one of the founders of the National Booking Offices of this city. Mother and child are reported to be doing wonderfully well.

OPERA SINGERS IN CABARET

CHICAGO, Ill., Sept. 20.—The Royal Italian Opera Company has been engaged by Harry Moir to sing in Terrace Garden, Chicago's leading cabaret. The opera company is noted here and has a great following among local theatre goers.

"HIRING LINE" TO REST SUNDAYS

CHICAGO, Ill., Sept. 20.—It is announced that "On the Hiring Line" will not give any Sunday performances during its local engagement here at the Blackstone Theatre.

CHAS. HODKINS IN TOWN

CHICAGO, Ill., Sept. 20.—Charles Hodkins, booking manager of the Hodkins-Pantages Southern Circuit, is making an extended tour of the south.

WALKER WITH WILSON AVE.

CHICAGO, Ill., Sept. 20.—Barney Walker has been appointed on the staff of the Wilson Avenue Theatre, which has reopened with a vaudeville and motion picture policy.

GREAT FOR SINGING, DA

Inspired by Nature
Admired by Artists
Desired by the Public

By The Ca

By PERC EINB

CHORUS

Come where the camp-fire is gleam-ing, Co wh
riv - er is stream-ing by, There I'll
glow - ing, To tell you I a - dore you un
Come where my ban - jo is ring - ing, Wher um
night owl is wing - ing, too; I hea h
call - ing you, Oh, my hon - ey Come by t ca

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SEATTLE 301 Chickering Hall
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CHICAGO Grand Opera House Building
MINNEAPOLIS Lyric Theatre Building
NEW ORLEANS 115 University Place
SAN FRANCISCO Pantages Theatre Building
PHILADELPHIA Globe Theatre Building

LEO. FE
711 Seventh Ave. N

DANCING AND DUMB ACTS

Campfire

A Superlative Hit in the United States, Canada, France, Great Britain and Australia

ROY EINRICH

Come where the fire-flies are beam-ing, Down where the

wait-ing for you, wait ing where the flames are

un-der-neath the clear moon-light, so bright;—

sum-mer breez-es are sing-ing, Down where the

him call-ing you,—— Yes, the owl is

camp-fire, Come by the camp-fire bright.—

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Why Take A Chance

Look for it—conspicuously displayed in the professional departments—printed on professional copies

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FOREIGN NEWS

NEW FRENCH TAX THREATENS EXISTENCE OF PARIS THEATRES

Would Add Ten Per Cent Revenue to Poor and War Tax Now in Vogue, Making Total Levied on Theatres Twenty-two Per Cent.

PARIS, France, Sept. 21.—The statement made by M. Klotz, Minister of Finance in the Chamber, in which he declared his intention to add another tax of ten per cent to the taxes now levied on theatres, is being regarded with much concern by theatrical managers. The total taxes, including the poor tax and war tax, now amounts to 12 per cent, and the new tax would bring the total up to 22 per cent. It is feared that such a tax would be too great a burden for the theatre to sustain and men of the smaller producers and theatre owners would have to go out of business. The only way in which the producer could combat the new tax would be to increase the price of admission. With the ever increasing popularity of the Cinema drama and the many sporting events, it is feared that the people would turn away from the spoken drama as a source of amusement.

At present there are more than 35,000 people who earn their livelihood from the theatre in the city of Paris alone. Should many of the theatres be forced to close, a great number of these would be obliged to seek other means of employment. Such a result would have its effect upon the labor market, for there are many more in the other cities in France who are dependent upon the theatrical profession for means of living.

A stiff fight against the proposed revenue will be carried on. The show business in France has been looked upon with disfavor since the middle ages, when heavy taxes were levied on the different theatre companies, and even the passion plays were taxed heavily. The profession has been burdened with one tax or another at all times and the new law is regarded by managers as a backward step.

Managers are at present paying royalties of 12 and 15 per cent, which, combined with the present and proposed tax, would deduct 35 per cent from their income. With labor high, different stage effects, settings and costumes, salaries and everything high, the additional 10 per cent tax will prove too great a burden, and the smaller producers will be forced out, while the more important ones will have to struggle. The new tax will simply mean smaller theatre patronage and, naturally, a smaller amount of theatres will be necessary.

In all probability, many of the houses now showing legitimate drama will be obliged to turn to motion pictures and the Cinema game should thrive. Paris should become a great market for the silent drama if the new tax is adopted.

WANT MANAGERS LICENSED

LONDON, Sept. 18.—Because of the large number of fly-by-night musical shows that sprang up during the war, these companies being organized by unscrupulous and irresponsible managers, to the detriment of the many girls in the shows, steps have been taken by The Actors' Association to secure legislation which will require that all theatrical managers be licensed.

These managers, according to Alfred Lugg, secretary of The Actors' Association, opened skating rinks, organized revue companies, and produced musical shows in wholesale fashion, drafting their female talent from the very young and inexperienced girls who presented themselves for jobs in answer to advertisements. The girls were paid the lowest possible scale of wages, the result being that in a short while they discovered that it was quite impossible to exist on the wages they were receiving.

The Actors' Association, now that the war is over, took cognizance of the deplorable condition that had come to pass and is taking steps to ameliorate it for all time through legislation. The plan being to have the authorities license only those individuals who can show they are financially responsible as well as morally to assume managerial responsibilities.

LONDON SEES LOIE FULLER

LONDON, Sept. 21.—Loie Fuller has opened a short ballet season at the Coliseum here. The principal dancers from her Paris dancing school are appearing with her in the ballet, which is called "The Sacred Bird."

M'LITA DOLORES FOR NEW SHOW

LONDON, Sept. 21.—M'Lita Dolores, now at Golder's Green Hippodrome, is to be seen in a new West End production shortly. Miss Dolores did some entertaining in teh camps during the war.

D'OYLY OPERA SETS OPENING

LONDON, Sept. 21.—The London season of the D'Oyly Carte Opera Company starts on September 29, when "The Gondoliers" will be rendered.

CRAVEN TO STAY IN LONDON

LONDON, Eng., Sept. 21.—Frank Craven, the author of "Too Many Cooks," has decided to stay in London and play the part that he acted in America in the show. Henry Wenman, Sebastian Smith, Henry C. Hewitt, Clare Greet, Irene Browne, Blythe Daly and Hazel Jones are other members of the cast.

HAS LAUGHS ABOUT THE THEATRE

LONDON, Sept. 21.—Seymour Hicks, the English humorist, has just written a new book which has been published by Duckworth and Company, here, and which contains numerous bits of wit pertaining to the stage. Hicks has several remarks to make about actors, plays, the opera and kindred subjects.

"CHU CHIN CHOW" IN 4TH YEAR

LONDON, Sept. 21.—"Chu Chin Chow" is now in its fourth season at His Majesty's Theatre here. To celebrate the opening of the new season of the show, several new costumes were displayed, and some of the original musical numbers introduced for a second time.

AGENT WAYLAID AND ROBBED

LONDON, Eng., Sept. 21.—Fred Reynolds, the Sheffield agent, was waylaid recently, and after being beaten into a state of unconsciousness, was robbed of 100 pounds in money and jewelry. Thus far the local sleuths have been unable to find the culprits.

LONDON SEES "BIRD OF PARADISE"

LONDON, Sept. 21.—"The Bird of Paradise" has opened here at the Lyric, where Sir Alfred Butt is presenting it. A band of Hawaiian musicians brought here by Richard Walton Tully, who wrote the play, is providing the music at the show.

DE COURVILLE PREPARING REVIEWS

LONDON, Sept. 21.—Albert De Courville has a new review entitled "Ding Dong" in preparation, and will offer it shortly in the West End. The second edition of "Joy Bells" will be presented early in November.

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Two Acts and Twelve Scenes.

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MILDRED ROGERS

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DIRECTION—ABE FEINBERG

IRENE LEARY

INGENUE BURLESQUE REVIEW

MERRILEES AND DORIA

GEMS OF SONG AND OPERA

IT MUST BE A HIT!

3 COMEDIANS IN THREE OF THE **PRINCIPAL MUSICAL SHOWS** IN NEW YORK 3

Are Right Now Singing ABNER SILVER and ALEX GERBER'S Screamingly Funny Novelty Song

GIVE ME THE SULTAN'S HAREM

(WON'T YOU GIVE THAT HAREM TO ME?)

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LEW **COOPER** WITH OH, WHAT A GIRL AT THE SHUBERT THEATRE

AL. **HERMAN** GREENWICH VILLAGE FOLLIES AT NORA BAYES THEATRE

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JACK CROWLEY, Providence, R. I., 18 Belknap St.
JOS. L. MANN, Denver, Col., 420 Barth Block
HAL M. KING, Kansas City, Mo., Gaiety Theatre Bldg.
BARTLETT HOLMES, 52 W. Lafayette, Detroit

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B. H. FREUND, Pittsburgh, Pa., 347 5th Ave.
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BARNEY HAGAN, Seattle, Wash., 500 Montelius Bldg.
SYDNEY KLEIN, Salt Lake City, Utah, 25 Whitmore Apts.
BILLY HALLET, St. Louis, Mo., 421 Holland Bldg.
ROBT. SCHENCK, Minneapolis, Minn., 217 Pantages Bldg.
CHARLES WARREN, 2-3-4 Arthur St., New Oxford St., London, W. C. 2, Eng.

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B. F. Keith's Palace This Week Sept. 22nd. Direction Lewis & Gordon

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Singing and Dancing—Direction Roselie Stewart

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VAUDEVILLE BILLS For Next Week

B. F. KEITH VAUDE. EXCHANGE

NEW YORK CITY.

Palace—Pee Palmer. (Others to fill.)
Riverside—Grace La Rue—Herman & Shirley—H. & A. Seymour—Lew Dockstader—Craig & Steiger.
Colonial—Davis & Darnell—Brendel & Burt—Breen Family—U. S. Glee Club—Cameron Sisters—Masters & Kraft.
Alhambra—Kilfam & O'Dare—Swan & Swan—"Kiss Me"—Valerie Bergere Co.—Mosconi Bros.—Raymond & Schram—Rae Samuels.
Royal—Will Hale & Bro.—Hermine Shone Co.—Chas. Grapewin Co.—Stanley & Birns—Patricola—Quixey Four—Frank Stafford Co.

BROOKLYN, N. Y.

Bushwick—Dooley & Sales—Miller & Bradford—Emily Darrell—H. Rempel Co.—Johnson Bros. & J.—Hundting & Francis—Carlos Sebastian Co.—"Le Poilu."
Orpheum—Imhoff, Conn & Corrine—H. Davis—Dream Stars—Louise Gunning—Dickinson & Deagon—Mme. Herman—Regal & Moore—J. C. Nugent Co.—Pennis Bros.

BALTIMORE.

Maryland—Smith & Austin—Rainbow Cocktail—Los Rodriquez—Hellen & Hunter—Herbert's Dogs—Kranz & La Salle—Barr Twins.

BOSTON.

Keith's—Jack Inglis—Bert Baker Co.—Brennen & Rule—Chas. Purcell.

BUFFALO.

Shea's—Jack LaVier—Four Marx Bros.—Columbia & Victor—Brown Sisters—V. & E. Stanton—Margaret Young—Chong & Moey.

CINCINNATI.

Keith's—Rae E. Ball & Bro.—Lohse & Sterling—"Flirtation"—Bob Hall—Frank Gabby—Toto.

CLEVELAND.

Hippo—Three Stewarts—Santos & Hayes—Emmet Devoy Co.—Eddie Ross—Diamond & Brennan—Belle Baker—Maude Earl Co.

COLUMBUS.

Keith's—Ching Hwa Four—Em. & J. Dunedan—Leon Varvara—Bowman Bros.—Travers & Douglas.

DAYTON.

Keith's—Sallie Fisher Co.—Bobbe & Nelson—Wright & Dietrich—Hugh Herbert Co.—The Rios.

DETROIT.

Temple—Nitto Jo—O'Neil & Keller—Dave Roth—Marino & Maley—Cummings & White—Six Kirksmith Sisters—Togan & Geneva—Mackart & Bradford.

ERIE.

Colonial—Jane Courthope Co.—Fenton & Fields—Owen McGiveney—Princess Nai Tai Tai.

GRAND RAPIDS.

Empress—E. E. Adiar—Ruth Budd.

HAMILTON.

Lyric—Hailton & Bonds—Sydney Phillips—Potter & Hartwell—J. & S. Leonard—Greenlee & Drayton.

INDIANAPOLIS.

Keith's—"Old Time Darkies"—Briscoe & Rauh—"An American Ace."

LOUISVILLE.

Keith's—Clark & Bergman—Reynolds & Donegan—Mario Lo—Grt. Johnson.

LOWELL.

Keith's—Lida McMillan Co.—Sully & Haughton—Orville Stamm—Boothby & Everdean—Pietro—J. C. Morton Co.—Roy & Arthur.

MONTREAL.

Princess—Alice Lloyd—McMahon, Diamond & Co.—Valentine & Bell—Hellen Gleason Co.—Jo. Brownning—Morris & Campbell.

OTTAWA.

Dominion—Creole Fashion Plate.

PITTSBURGH.

Davis—Ann Gray—Henry Schott—Flo Roberts Co.

PROVIDENCE.

Keith's—Jazzland Naval Oct.—Elizabeth Murray—Leo Kohlmar Co.—Pierlot & Schofield—Zardo—"Gautier's Bricklayers"—H. & G. Ellsworth—Mullen & Francis.

PHILADELPHIA.

Keith's—Ames & Winthrop—Gretchen Eastman—Two Jesters—Bordoni & Zitz Rice—Walter C. Kelly—Langford & Frederick—Wallace Galvin—Maxine Bros. & Bobby—Ed. & B. Conrad—Koban & Co.

ROCHESTER.

Temple—Miles & Noon—Ruth Roye—Taylor Granville—Mason & Gwynne—Frec. S. Paine—Elly—Stars in Toyland—Geo. A. Moore.

SYRACUSE.

Temple—"Mrs. W. Surprise."

TORONTO.

Shea's—Billy Glason—Dorothy Brennan—Hughes Duo—Prosper & Moret—"5,000 a Year"—Gallagher & Rolley.

TOLEDO.

Keith's—Mary Howard Co.—Maryland Singers—Chas. Ahearn Co.—Everest's Circus—Claire Vincent Co.—Martin & Webb—Bill Robinson—Bert. Melrose.

WILMINGTON.

Garrick—B. Earle & Girls—Silvers & Berger—Williams & Wolfus—Rinaldo Bros.—Adela de Belle Co.—Walters & Walters—Foster & Dog.

WASHINGTON.

Keith's—Swor Bros.—Diane & Rubini—Wheaton & Carroll—Adolphus—Jim Jazz King—"Petticoats"—Grace Nelson.

YOUNGSTOWN.

Hippo. — Alice Hamilton — Libonati — Primrose Four—Peg Brennan & P.—Jason & Haig—"Artistic Treat."

ORPHEUM CIRCUIT

CHICAGO, ILL.

Majestic—Juliet—Alan Bross & Co.—Nat Nazarro Jr. & Band—Al & Fanny Stedman—Cartwell & Harris—James Cullen—Vera Sabina Co.—Phina & Picks—The Musical Hunters.
Palace—Blossom Seeley & Boys—"The Man Hunt"—Sherman, Van & Hyman—Anna Chandler—O'Donnell & Blair—Donovan & Lee—Borkin's Russians—Juggling Nelson.
State Lake—Clark & Bergman—Reynolds & Donegan—Maria Lo—Bensee & Baird—Ward Bros.—Ford & Urma—Monte & Parti—Great Johnson.

CALGARY AND VICTORIA.

Orpheum—Saranoff & Winter Garden Girls—The Sharrocks—William Ebs—Kanazawa Boys—Lee & Cranston—"Colour Gems"—Carl Emmy's Pets.

DENVER.

Orpheum—Marguerita Sylva—Marion Harris—La Bernicia Co.—Mike Bernard—Gallagher & Martin—Steve Juliasz—Clinton Sisters.

DULUTH.

Orpheum—Harry Green & Co.—Ciccolini—Flo & Ollie Walters—Brodean & Silvermoon—The Sterlings—Eva Shirley & Band.

DES MOINES.

Orpheum—"Overseas Revue"—Janis & Chaplow—Collins & Hart—Clifford & Wills—Dunham & Edwards—Harry Hines.

KANSAS CITY.

Orpheum—Bryan & Broderick—Patricola & Myers—Edwin George—Salon Singers—Murphy & White—Geo. Price—Hyams & McIntyre.

LOS ANGELES.

Orpheum—Haig & Waldron—"Current of Fun"—E. & J. Creighton—Hayden & Ercelle—Sutter & Dell—The Vivians—Bronson & Baldwin—"Heartland."

LINCOLN.

Orpheum—Millie McIntyre Co.—Gibson & Connelli—"Pianoville"—Oscar Lorraine—Madge Maitland—Elfrida Wynn—Lamberti.

MEMPHIS.

Orpheum—Spanish Revue—Bernard & Duffy—Claudia Coleman—Cervo.

MINNEAPOLIS.

Orpheum—Gertrude Hoffman—Lloyd & Wills—Espe & Dutton—Harry Holman & Co.—Chris Richards—The Pickfords—E. & J. Connolly—Venita Gould.

MILWAUKEE, WIS.

Majestic—Gus Edwards & Girls—Lois, Josephine & Hennings—Henry B. Toomer Co.—Al Raymond—Hershel Hendler—General Pissaro Co.—Eadie & Ramsden—Saila Brothers.

MILWAUKEE.

Palace—Barnes & Crawford—The Grenadier Girls—Burns & Frabito—Billy Bouncer's Circus—Charles Olcott—Miller & Lyle.

NEW ORLEANS.

Orpheum—Rigoletto Bros.—Master Gabriel Co.—Corinne Tilton—Jerome & Herbert—Edith Clifford—Kitner & Reaney—Radjah.

OMAHA.

Orpheum—Harry Watson—Mason & Forrest—Nelson & Chain—The Bradnas—Nan Gray—Oliver & Olp—Chinese Brass Band.

OAKLAND.

Orpheum—Julius Tannen—Nash & O'Donnell—Ted Doner—Dunham & O'Malley—Geo. Kelly Co.—The Seebacks—Rosa King Co.

PORTLAND.

Orpheum—Stone & Kalitz—Melita Bonconi—Sybil Vane—Harry Breen—Mrs. Gene Hughes & Co.—Bell & Wood.

SALT LAKE CITY.

Orpheum—"Putting It Over"—Long Tack Sam Co.—Nell Lockwood—Tina Lerner—McIntoch & Maids—Chuck Reisner—Lloyd & Christy.

SAC., STOCK. & FRESNO.

Orpheum—Bessie Clayton Co.—Will Ward & Girls—Boyce Combe—"Levitation"—Lydia Barry—Ray Snow & Co.—Royal Gascoignes.

SEATTLE.

Orpheum—"Not Yet Marie"—Martelle—Sidney & Townley—Donald Roberts—Farrell Taylor Co.—Fern King & Co.—Jack Morrissey.

SAN FRANCISCO, CAL.

Orpheum—Mme. Ellis—Ja Da Trio—Belgian Trio—Carl Jorn—"Tango Shoes"—Regay & Lorraine—Burt & Rosedale—Alice Eis Co.—"Tennessee Ten."

ST. LOUIS.

Orpheum—Frank Dobson & Sirens—George MacFarlane—Bradley & Ardine—Rockwell & Fox—Jas. F. Thompson & Co.—Friscoe—MacRae & Clegg.

ST. PAUL.

Orpheum—Shela Terry & Co.—B. & H. Mann—Arthur West Co.—Garcinetti Bros.—Merritt & Bridewell—Juggling Nelson.

VANCOUVER.

Orpheum—"Sweeties"—Comfort & King—Norwood & Hall—Kharum—Albertina Rasch—Bob Tip & Co.—Melnotte Duo—James J. Morton.

WINNIPEG.

Orpheum—U. S. Jazz Band—Ergotti's Lilliputians—Weber & Ridnor—Tydell & Macey—Stevens & Hollister—Jimmy Savo & Co.—Robbie Gordone.

POLI CIRCUIT

BRIDGEPORT.

Poli—Dotson—Fay Courtney & Co.—"When Dreams Come True." (Last Half)—Margot Francois & Co.—South & Tobin—Tracy & McBride—Olson & Johnson.
Plaza—Francis J. Sullivan & Co.—Eckert & Moore. (Last Half)—Brown & Jackson—Henry J. Kelly—Jas. & Jessie Aikens.

HARTFORD.

Palace—Martin & Florence—Jessie Reed—Will H. Armstrong & Co.—Smith & Kaufman. (Last Half)—Billy Young & Fancy Phantoms—Art Smith—Swartz & Clifford—Hubert Dyer & Partner.

NEW HAVEN.

Palace—Frank & Milt Britton—Buzzell & Parker—Olson & Johnson. (Last Half)—Dotson—Andre Sisters & Poole—Eckert & Moore—"On the High Seas."

SPRINGFIELD.

Palace—Jas. & Bessie Aikens—Foley & La Tour—Marguerite Padula—"Rubeville." (Last Half)—Martin & Florence—Buzzell & Parker—Charlie Wilson—"When Dreams Come True."

SCRANTON.

Poli—Laura & Billy Dwyer—Jackie & Billie—Allman & Nally—Wilson Aubrey & Co. (Last Half) — Three Beatties — Murray Voelk — Five American Girls.

WATERBURY.

Poli—Billy Young & Fancy Phantoms—South & Tobin—Tracy & McBride—Swartz & Clifford—Hubert Dyer & Partner. (Last Half)—Will H. Armstrong & Co.—Smith & Kaufman—Marguerite Padula.

WILKES-BARRE.

Poli—Three Beatties—Murray Voelk—Five American Girls. (Last Half)—Laura & Billy Dwyer—Jackie & Billie—Allman & Naly—Wilson Aubrey & Co.

WORCESTER.

Plaza—Art Smith—Charlie Wilson. (Last Half)—Jessie Reed.

PANTAGES CIRCUIT

WINNIPEG, CANADA.

Pantages—Making Movies—Verna Mersereau & Co.—Wm. Dick—Harry & Etta Conley—Raymond Wilbert—Brady & Mahoney.

REGINA AND SASKATOON, CANADA.

Pantages—Kate & Wiley—Bernivici Bros.—Chas. Mack & Co.—Cardo & Noll—Joe Whitehead—Harry Girard & Co.

EDMONTON, CAN.

Pantages—Alex. Bros. & Evelyn—Mason & Cole—Okla Four—Beatrice Morrell & Co.—Carl McCullough—Casting Campbells.

CALGARY, ALBERTA.

Pantages—Naynon's Birds—Burns & Lynn—Chas. Lindholm—Sonia De Calve—Bison City Four—Slatko's Rollickers.

GREAT FALLS & HELENA, MONT.

Pantages—Cycling Brunettes—Belle Oliver—Number, Please—Ross Wyse & Co.—Golf Links Girls.

BUTTE, MONT. (4 Days), ANACONDA AND MISSOULA (1 Day).

Pantages—Wolfe & Patterson—W. E. Whittle—Kilkenny Four—Tarzan—Amoros & Jeanette—Kuma Four.

SPOKANE, WASH.

Pantages—Four Leons—Frank Ward—Quigley & Fitzgerald—Dance Fantasy—Dunbar & Turner—Temptation.

SEATTLE, WASH.

Pantages—The Leoras—Ward & Long—Stan & Mae Laurel—Three White Kuhns—Revue De Vogue—Three Bartos.

VANCOUVER, B. C.

Pantages—Horas & Preston—G. Swayne Gordon & Co.—Frank Bush—Georgia Howard—Oh, Teddy—Cook & Vernon.

VICTORIA, B. C.

Pantages—The Mozarts—Stagpole & Spier—David S. Hall & Co.—Joe Roberts & Co.—Hall & Shapiro—Oh, Billy.

TACOMA, WASH.

Pantages—The Rials—Austin & Delaney—Murray Livingston—Shaw & Bernard—Honeymoon Inn—Morton, Jewel & Co.

PORTLAND, ORE.

Pantages—Lady Alice's Pets—La Petite Elva—Weber & Elliott—Venetian Gypsies—Silbert & North—Uyeno Japs.

SAN FRANCISCO, CALIF.

Pantages—Dorsch & Russell—Panama Trio—Chisholm & Breen—Le Grobs—Marie Fitzgibbons—Kremlin of Moscow.

OAKLAND, CALIF.

Pantages—Romanoff Sisters—Ray & Emma Dean—Florence Rayfield—Ray Conlin—Imperial Quintette—Little Lambs.

LOS ANGELES, CALIF.

Pantages—Shattucks—Gaylord & Heron—Gilrain Dancers—Moe McRae—Rialto Quartette—Joe Jackson.

SAN DIEGO, CALIF.

Pantages—Bell & Eva—Rose Valyda—Zeigler Twins—Stewart & Olive—Creamer, Barton & Sperling—Studio Girls.

LONG BEACH, CALIF.

Pantages—Brosins & Brown—Dorothy Lewis—Richard the Great—Coming Generation—Hello, People, Hello—Ball & Vest.

SALT LAKE CITY, UTAH.

Pantages—The Cromwells—Argo & Vo Sisters—Juliet Dika—Green & Pugh—Novelty Minstrels—Submarine F-7.

OGDEN, UTAH.

Pantages—Booth & Leander—Mlle. Booth—Le Roy & Dressner—Revue De Luxe—Joan Hardcastle & Co.—Primrose Minstrels.

DENVER, COLO.

Pantages—Retter Bros.—Dorothy Walters—Lots & Lots—Meyers & Weaver—Song & Dance Revue.

PROCTOR CIRCUIT

NEW YORK CITY.

81st Street—Mlle. Hermine—Lunsford & Fredericks—H. & G. Ellsworth—Diani & Rubini—Lew Brise & Co.—Jack Rose.
Harlem Opera House—Ben Smith—Quinn & Caverly—Dan Sherman Co.—H. Dean Co.—Green & LaFell—Rudinoff—Mullen & Francis—Josephine Davis.
23d Street—Rudinoff—Fred Western Co.—Wayne Warren Girls—Hendricks Bell Isle Co.—Art Smith—Phillis Gilmore Co.—Robins & Partner—Gilen & Mulcahy.
58th Street—Shelton Brooks Co.—Aubrey & Riche—Gerald Griffen, Jr.—Beauty Vender—Mystic Hansor Trio—The Brads—"Decorations"—Earl & Sunshine—Linton & Lawrence—Bernard & Merritt—Financiers—Macy & Arch.
Fifth Avenue—Andrew Mack—Linton & Lawrance—Lovellos—Jessie Haywood—Arco Bros.—Gallarini Sisters—Mae West—Mlle. Rhea Revue—Chas. Kenna—Harry Cooper—Petticoats—Wilson Bros.—Le Poilu—Hommes & Wells—Geo. Campbell.
125th Street—Playmates—Hallen & Fuller—Robins & Partner—Gillen & Mulcahy—Carton Trio—Jack Hanley—Great Western Co.—Garry, Owen & Co.—Jarrow.
Yonkers—"Decorators"—Earl & Sunshine—Mel Klee—Scamp & Acamp—Elsie Family—"Very Good, Eddie"—Sehton Broks Co.—Jack Marley—The Brads—C. Powell.
Mt. Vernon—Pritchard & Pemberton—Harry Cooper—Daisy Nellis—Joan Adair—Tuck & Clair—Fashion Minstrels—Mabel McKane Co.—Dale & Burch—Latell & Valks—Bert Howard.

BROOKLYN, N. Y.

Halsey—Vardi Sisters—Sutton & Sterling—Rough Neck—Dunn & Valeska—Worth Waiting 4—Pique & Fellows—Pantzer & Sylva—De Onsonne & Baker—Edna May Spooner Co.—Kelly & James—Maxwell Five.
Greenpoint—Poughkeepsie—Dave Harris—Wilson Bros.—Cansinanos Bros. & Florence—Wayne & Warren Girls—Andrew Mack—Marconi Bros.—Duquesne & Co.
Prospect — "Petticoats" — Jarrow — Holmes & Wells—Kennedy & Rooney—Mabel McKane & Co.—"Poughkeepsie"—Petty Reat & Bro.—Whiting & Burt—Joe Laeuri.

AUBURN, N. Y.

Nolan & Nolan—Crawford & Broderick—Countess Verona—Four Buttercups—Clarke & Levere—M. Montgomery—Leightons—"Modern Mirago."

ALLENTOWN, PA.

Dare Bros.—Julia Curtis—Regal & Mack—J. & I. Marlin—Chinese Jazz Three—Ella Bard Three—Fred Elliott—Bruce Duffett Co.—Henry & Moore—Alex. Sparks & Co.

ALLEGHENY, PA.

Kranz & La Salle—Sylvester Shaffer.

ALBANY, N. Y.

Green, Miller & Green—Cecil & Bernice—Kingsley Benedict Co.—Gosler & Lusby—Dobbs & Welch—Carmen's Minstrels—Bowers, Walker & Crooker—Tracy & Wahl—Mary Maxfield Co.—M. & A. Clark—Geo. Yeoman—Vallecita's Leopards.

ALTOONA, PA.

Roder—Kenney & White—Fargo & Richards—"Little Cottage."

ALTOONA, PA.

Eddie Bager—Mabel & W. Dove—Buzzell & Parker—Aust. Stanley—Ed. Janis Revue.

BINGHAMTON, N. Y.

Delano & Pike—Hilly Elliott—Juvenile Follies—Grant & Sister—Class Art Three.

CAMDEN, N. J.

Three Melfords—Four Woodrow Girls—Nancy Boyer Co.—Lang & Shaw—"Heir for a Night"—Lawrence & Co.—Phil Davis—Ad. Bell Co.—"Only a Girl."

CHESTER, PA.

Lawrence & Co.—Phil Davis—Ad. Boll & Co.—"Only a Girl"—Carsey's Miraphone—Allman & Nalley—N. Boyer & Co.—Lang & Shaw—"Heir for a Night."

CANTON, OHIO.

Bolger Bros.—Duvall & Lee—Ford & Urma—Jno. R. Gordon Co.—Bonit & Hearn—Aeroplane Girls.

ELMIRA, N. Y.

Chas. Edinbury—Max & Lynn—Toome Bros.—"Star Revue"—Tourosti—Jamesons, The—Dennis Bros.—Palfrey Hall & Brown.

ELIZABETH, N. J.

McDonald & Cleveland—Jack Marley—Kelly & Klein—Billy Dooley—"When Dreams Come True"—Pritchard Bash & Peletier—Palo & Pals—Francis Pritchard Co.—Mel Klee—"Melody of Youth."

EASTON, PA.

Ala Barr Three—Fred Elliott—Bruce Duffett Co.—Henry & Moore—Alex. Sparks & Co.—Dare Bros.—Julia Curtis—Regal & Mack—Al Shayne—Brown's Musical Revue.

HAZELTON, PA.

McMahon & Adlaide—Grey & Byron—Viney Daly—Gabby Bros. & Clark—Three Manning Sisters—Chas. Dingle Co.—Eddie Foyer—Turelli's Dogs.

HARRISBURG, PA.

Kennedy & Nelson—Thornton & Thornton—Buzzell & Parker—Aust. Stanley—Sterling Saxo. Four—Roders—Keans & White—Fargo & Richards—"Little Cottage."

ITHACA, N. Y.

Touresti—E. J. Moore—Palfry Hall & Brown—Delano & Pike—Billy Elliott—"Star Revue."

JERSEY CITY, N. J.

Mullen & Francis—Art Smith—Mabel Burke Co.—Geo. Campbell—Three Kirkillos—Jas. B. Carson Co.—Burns Bros.—Ben Smith—"Moonshiners."

LANCASTER, PA.

Three Manning Sisters—Charles Dingle Co.—Allman & Malley—Reed & Tucker—Three Friends—Pierce & Burke—Melnotte & Leedum—Chinese Jazz Two.

LONDON, CONN.

Brown Q Domont—Zelaya—Courtner & Irwin.

3 DANCE HITS BROADWAY'S 3 DANCE HITS
WAIT TILL YOU GET THEM UP IN THE AIR, BOYS
I'VE LIVED, I'VE LOVED, I'M SATISFIED
EVERYBODY'S CRAZY OVER DIXIE
BROADWAY MUSIC CORP'N
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ART SMITH

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INTRODUCING THE

BIG BABY

FORD & CUNNINGHAM

IN

A LAUGH, A TUNE, A STEP

IN VAUDEVILLE — DIRECTION—LEO FITZGERALD

GEORGE DRURY HART & CO.

In "I Beg Your Pardon"

75 Laughs in 18 Minutes. Ask the Managers.

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The Whirling Wheels of Death

in the Triple Revolving Cycling Sensation

THE LATEST INVENTION — By CHAS. ARTHUR ROEHR

ROSE — WESLEY

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ROUTES OF SHOWS

DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later Than Saturday

"Adam and Eve"—Longacre, New York, indef.
"An Exchange on Wives"—Bijou, New York, indef.
"At 9:45"—Playhouse, New York, indef.
"Better 'Ole"—Mr. and Mrs. Coburn—Booth, New York City.
"Buddies"—Park Sq., Boston, Mass.—Indef.
"Cappy Ricks"—Cort, Chicago, Ill.
"Chu Chin Chow"—Century, New York.
"Crimson Alibi"—Broadhurst, New York.
Carmelo's Ted. Musical Comedy Co.—Garden, Mason City, Ia.
"Chin Chin"—Phoenix, Ariz., 28-29; Tucson, 30, Bisbee, Oct. 1; Douglas, 2; El Paso, 3-5; San Antonio, 7-9.
"Civilian Clothes"—Morosco, N. Y., indef.
"Challenge, The"—Selwyn, N. Y., indef.
"Canary, The"—Colonial, Chicago, indef.
"Clarence"—Hudson, N. Y., Sept. 27, indef.
"First is Last"—Maxine Elliott, N. Y., indef.
"Five Million, The"—Maxine Elliott, New York City.
"Friendly Enemies"—Manhattan O. H., New York, indef.
Grace George—Vanderbilt, New York City, indef.
Greenwich Village Follies—Nora Bayes, New York, indef.
"Gaieties of 1919"—44th St., New York City.
Hitchey Koo of 1919—Colonial, Boston, indef.
"Happy Days"—N. Y. Hippodrome, N. Y.
Herrman, Felix (Magician)—Coatesville, Pa., 26-27; Mt. Carmel, 29; Milton, 30; Lewistown, Oct. 1; Lebanon, 2; Carlisle, 3; Lancaster, 4; Columbia, 6.
"Jest, The"—Plymouth, N. Y., indef.
"John Ferguson"—Fulton, New York City, indef.
"Listen Lester"—Illinois, Chicago, indef.
"Lusmore"—Henry Miller's, New York City, indef.
"Lightnin' "—Gayety, New York City, indef.
"Lonely Romeo"—Casino, N. Y.
"Little Journey, A"—Shubert, Riviera, N. Y., 22-27.
"Monte Cristo, Jr."—Winter Garden, New York City.
"Nighty Night"—Princess, New York City.
"Oh, What a Girl"—Shubert, New York, indef.
"Oh, My Dear"—Wilbur, Boston, indef.
"Roly-Poly Eyes"—Knickerbocker, N. Y., Sept. 25, indef.
"Rainbow Girl"—Standard, N. Y., 22-27.
"Regular Feller"—Cort, New York City, indef.
"Royal Vagabond, The"—Cohan & Harris, New York City.
"Scandals of 1919"—Liberty, New York City.
"See-Saw"—Cohan, N. Y., indef.
"Sunnysouth Co."—Bedford, Que., 26; Valleyfield, 27; Van Kleck Hill, Ont., 29; Hawkesbury, 30; Maxville, Oct. 1.
"Scandal"—39th Street, New York City, indef.
"Sometime"—Shubert, Boston, indef.
"Three Wise Fools"—Power's, Chicago.
"Those Who Walk in Darkness"—48th Street, New York City.
"Take It From Me"—Studebaker, Chicago.
"Thunder"—Criterion, N. Y., indef.
"Up in Mabel's Room"—Woods, Chicago, Ill.
"Up From Nowhere"—Comedy, New York City, indef.
"Voice in the Dark, A"—Republic, New York.
"Ziegfeld Follies"—New Amsterdam.

STOCK

Albee Stock, Providence, R. I., indef.
Arlington Theatre Co.—Boston, Mass., indef.
Alcazar Players—Alcazar, San Francisco, Cal.
Baker Players—Portland, Ore., indef.
Blaney Stock—Yorkville, New York City.
Belgrade Sadie—New Bedford, Mass., indef.
Bessey, Jack, Stock—Peoria, Ill., indef.
Brissac, Virginia, Stock—Strand, San Diego, Cal., indef.
Brown, George, Stock—Whalen Park, Fitchburg, Mass., indef.
Booth, Nellie, Players—Pittsburgh, Pa., indef.
Brownell-Stock—Dayton, O., indef.
Byers, Fred, Stock—Waverly, N. Y., indef.
Chicago, Stock—Altoona, Pa., indef.
Crawford, Ed., Stock—Bath, Me., indef.
Colonial Stock—Pittsfield, Mass., indef.
Colonial Stock—Cleveland, O., indef.
Dominion Players—Winnipeg, Manitoba, Can., indef.
Durkin Stock—Skowhegan, Me., indef.
Desmond, Mae, Players—Scranton, Pa., indef.
Del Lawrence Co.—Majestic, San Francisco, Cal., indef.
Enterprise Stock Co.—Green Bay, Wis., indef.
Forest Park Musical Stock—St. Louis, Mo.
Grand Theatre Stock Co.—Tulsa, Okla., indef.
Gardner Bros. Stock Co.—Palace, Oklahoma City, Okla., indef.
Glaser, Vaughan, Musical Stock—Cleveland, O., indef.
Hunt's Musical Stock—Boston, Mass., indef.
Howard-Lorn Stock—National, Englewood, Ill., indef.
Hawkins-Webb Co.—Regent, Muskegon, Mich., indef.
Hawkins-Webb Co. (2)—Powers, Grand Rapids, Mich., indef.
Keith Stock—Columbus, O., indef.
Keith Players—Union Hill, N. J.
Knickerbocker Players—Syracuse, N. Y., indef.
Liscomb Players—Majestic, San Francisco, Cal., indef.
Liberty Players—Norumbega Park, Mass., indef.
Liberty Players—Norumega Park, Mass., indef.
Lyceum Theatre Stock—Duluth, Minn., indef.
Lyric Stock—Lincoln, Neb., indef.
Lyric Theatre Players—Hamilton, Can.
MacLean, Pauline, Stock—Celeron Park, N. Y.
Majestic Theatre Stock—Los Angeles, Cal.; indef.
Manhattan Players—Rochester, N. Y., indef.
Marshall Stock—Washington, D. C., indef.
Minturn Stock—Milwaukee, Wis., indef
Morosco Stock—Los Angeles, Cal., indef.
Orpheum Players—Montreal, Can., indef.
Otis Olive Players—Montreal, Can., indef.
Park Theatre, Stock—Utica, N. Y., indef.
Permanent Players, Orpheum—Moose Jaw, Sask., Can., indef.
Piney Theatre Stock—Boise, Idaho, indef.
Poli Players—Springfield, Mass., indef.
Poli Players—Waterbury, Mass., indef.
Poli Players—Wilkes-Barre, Pa., indef.
Poli Players—Worcester, Mass., indef.
Robins Players—Toronto, Can., indef.
Royal Stock Co.—Vancouver, B. C., indef.
Shipman Co., Bert.—Hot Springs, Ark., indef.
Savoy Players—Hamilton, Can. indef.
Spooner, Cecil—Miner's, Bronx, New York City, indef.
Stevenson Musical Stock—Hartford, Conn., indef.
Taylor Musical Stock—Penacook, N. H., indef.

CIRCUS

Ringling Bros. B. & B.—Chickasha, Okla., 26; Lawton, 27; Fort Worth, Texas, 29; Dallas, 30; Hellsboro, Oct. 1; Temple, 2; Houston, 3; Beaumont, 4.

MINSTRELS

Al G. Fields—Norfolk, Va., 25-27; Durham, N. C., 28-29; Charlotte, 30; Greenville, S. C., Oct. 1; Columbia, 2-3; Augusta, Ga., 4.

COLUMBIA WHEEL

"Al Reeves Show"—Gayety, Detroit, 22-27; Gayety, Toronto, 29-Oct. 4.
"Abe Reynold's Revue"—Olympic, Cincinnatti, 22-27; Star & Garter, Chicago, 29-Oct. 4.
"Best Show in Town"—Empire, Newark, 22-27; Casino, Philadelphia, 29-Oct. 4.
"Ben Welch"—Gayety, Rochester, 22-27; Bastable, Syrcuse, 29-Oct. 1; Lumberg, Utica, 2-4.
"Behman Show"—Gayety, Boston, 22-27; Grand, Hartford, 29-Oct. 4.
"Beauty Trust"—Star & Garter, Chicago, 22-27; Gayety, Detroit, 29-Oct. 4.
"Billy Watson's Parisian Whirl"—Casino, Boston, 22-27; Columbia, New York, 29-Oct. 4.
"Bon Tons"—Open 22-27; Gayety, St. Louis, 29-Oct. 4.
"Bowery"—Park, Youngstown, 22-24; Grand Akron, 25-27; Star, Cleveland, 29-Oct. 4.
"Bostonians"—Columbia, New York, 22-27; Casino, Brooklyn, 29-Oct. 4.
"Burlesque Review"—Majestic, Jersey City, 22-27; Perth Amboy, N. J., 29; Plainfield, 30; Stamford, Ct., Oct. 1; Park, Bridgeport, 2-4.
"Burlsque Wonder Show"—Star, Cleveland, 22-27; Empire, Toledo, 29-Oct. 4.
"Dave Marion Show"—Hurtig & Seamon's, New York, 22-27; Empire, Brooklyn, 29-Oct. 4.
"Follies of the Day"—Stamford, Ct., 24; Park, Bridgeport, 25-27; Newburgh, N. Y., 29-Oct. 1; Poughkeepsie, 2-4.
"Girls-A-La-Carte"—Grand, Hartford, 22-27; Jacques, Waterbury, 29-Oct. 4.
"Girls of the U. S. A."—Star & Garter, Chicago, 22-27; Berchell, Des Moines, 29-Oct. 4.
"Girls De Looks"—Empire, Toledo, 22-27; Lyric, Dayton, 29-Oct. 4.
"Golden Crooks"—Empire, Albany, 22-27; Gayety, Boston, 29-Oct. 4.
"Harry Hastings Show"—Casino, Brooklyn, 22-27; People's, Philadelphia, 29-Oct. 4.
"Hello America"—Gayety, Buffalo, 22-27; Gayety, Rochester, 29-Oct. 4.
"Hip Hip Hooray"—Empire, Brooklyn, 22-27; Empire, Newark, 29-Oct. 4.
"Lew Kelly Show"—Orpheum, Paterson, 22-27; Majestic, Jersey City, 29-Oct. 4.
"Liberty Girls"—Jacques, Waterbury, 22-27; Miner's, 149th St., New York, 29-Oct. 4.
"Maids of America"—Palace, Baltimore, 22-27; Gayety, Washington, 29-Oct. 4.
"Million Dollar Dolls"—Gayety, Kansas City, 22-27; Open 29-Oct. 4; Gayety, St. Louis, 6-11.
"Mollie Williams Co"—People's, Philadelphia, 22-27; Palace, Baltimore, 29-Oct. 4.
"Oh Girl"—Casino, Philadelphia, 22-27; Hurtig & Seamon's, New York, 29-Oct. 4.
"Peek-A-Boo"—Gayety, Toronto, 22-27; Gayety, Buffalo, 29-Oct. 4.
"Roseland Girls"—Berchell, Des Moines, 22-27; Gayety, Omaha, 29-Oct. 4.
"Rose Sydell's London Belles"—Gayety, Montreal, 22-27; Empire, Albany, 29-Oct. 4.
"Sight Seer's"—Gayety, Washington, 22-27; Gayety, Pittsburgh, 29-Oct. 4.
"Social Maids"—Lyric, Dayton, 22-27; Olympic, Cincinnati, 29-Oct. 4.
"Sporting Widows,"—Gayety, Pittsburgh, 22-27; Youngstown, 29-Oct. 1; Akron, 2-4.
"Star & Garters"—Gayety, St. Louis, 22-27; Columbia, Chicago, 29-Oct. 4.
"Step Lively Girls"—Miner's, 149th St., New York, 22-27; Orpheum, Paterson, 29-Oct. 4.
"Twentieth Century Maids"—Bastable, Syracuse, N. Y., 22-24; Lumberg, Utica, 25-27; Gayety, Montreal, 29-Oct. 4.
"Victory Belles,"—Gayety, Omaha, 22-27; Gayety, Kansas City, 29-Oct. 4.

AMERICAN WHEEL

"All Jazz Review"—Gayety, St. Paul, 22-27; Gayety, Minneapolis, 29-Oct. 4.
"Aviator Girls"—Star, Brooklyn, 22-27; Plaza, Springfield, 29-Oct. 4.
"Broadway Belles"—Gayety, Baltimore, 22-27; Lyceum, Washington, 29-Oct. 4.
"Beauty Review"—Gayety, Sioux City, Iowa, 22-27; Century, Kansas City, 29-Oct. 4.
"Blue Birds"—Gayety, Milwaukee, 22-27; Gayety, St. Paul, 29-Oct. 4.
"Cabaret Girls"—Penn Circuit, 22-27; Gayety, Baltimore, 29-Oct. 4
"Crackerjacks"—Gayety, Brooklyn, 22-27; Gayety, Newark, 29-Oct. 4.
"Dixon's Big Review"—Majestic, Scranton, 22-27; Binghamton, N. Y., 29-Oct. 1; Niagara Falls, 2-4.
"Edmond Hayes Show"—Bijou, Philadelphia, 22-27; Broadway, Camden, N. J., 29-Oct. 4.
"Follies of Pleasure"—Howard, Boston, 22-27; Olympic, New York, 29-Oct. 4.
"French Frolics"—Lyceum, Washington, 22-27; Bijou, Philadelphia, 29-Oct. 4.
"Girls From the Follies"—Empire, Cleveland, 22-27; Cadillac, Detroit, 29-Oct. 4.
"Girls From Joyland"—Olympic, New York, 22-27; Gayety, Brooklyn, 29-Oct. 4.
"Girls, Girls, Girls"—Majestic, Wilkesbarre, 22-27; Majestic, Scranton, 29-Oct. 4.
"Grown Up Babies"—Gaety, Louisville, 22-27; Lyceum, Columbus, 29-Oct. 4.
"Jazz Babies"—Binghamton, N. Y., 22-24; Niagara Falls, 25-27; Star, Toronto, 29-Oct. 4.
"Kewpie Dolls"—Plaza, Springfield, Mass., 22-27; Grand, Worcester, 29-Oct. 4.
"Lid Lifters"—Gayety, Minneapolis, 22-27; Gayety, Sioux City, Iowa, 29-Oct. 4.
"Midnight Maids"—Englewood, Chicago, 22-27; Haymarket, Chicago, 29-Oct. 4.
"Mischief Makers"—Victoria, Pittsburgh, 22-27; Penn. Circuit, 29-Oct. 4.
"Monte Carlo Girls"—Lyceum, Columbus, 22-27; Victoria, Pittsburgh, 29-Oct. 4.
"Oh Frenchy"—Standard, St. Louis, 22-27; Terre Haute, Ind., 28; Park, Indianapolis, Ind., 29-Oct. 4.
"Pacemakers"—Empire, Hoboken, 22-27; Star, Brooklyn, 29-Oct. 4.
"Parisian Flirts"—Gayety, Newark, 22-27; Army, Wrightstown, 29-Oct. 4.
"Pat White's Show"—Park, Indianapolis, 22-27; Gayety, Louisville, 29-Oct. 4.

(Continued on page 34)

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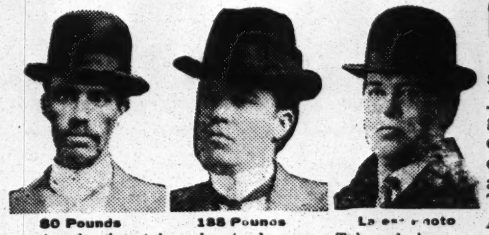
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Bolker, Richard
Bewmill, Edw.
Devine, Jas. A.
Dorr, Lester
Dunedin, James
Frank, Howard B.
Fredo, Geo.
Gutakunts, Harvey
Galpins, Theo.
Gilmore, Paul
Henry & Lizell
Hitner, Guy
Hoover, B.
Kuebler, Chas.
Lewis, Sam
Lester, Chas.
Mokelke, Ed.
Patch, Geo.
Reece, Ed.
Reed, Chas. L.
Richel, Henry
Russell, Georgiana K.
Standing, Gordon
Sullivan, Wm. H.
Smith, Chas. T.
Shubert, Eddie
Shutes, Chas.
Todd, Wilson R.
Whitney, E. B.
Wilson, Tony

LADIES

Bennett, Billie
Brown, Sylvia
Clark, Nellie
Chase, Laura
Costello, Anna
Chipman, Mrs. E.
Delaney, Margie
Dow, Lena
Delaney, Tillie
De Free, Dot
Donnelly, Etta
Floodas, June
Forrester, Helen
Florence, Naomi
Heilman, Vada
Hunt, Marie
Keene, Cecelia
Loraine, Ethel
Meyers, Dorothy
Morris, Ray
May, Stella
Marshall, Miss V.
Nelson, Billie
Oakes, Helen
Porter, Edna
Romer, Mae
Roberts, Miss L.
Schaefer, Jackie
White, Mabel
Williams, Norma
West, Anna
Walters, Anita
Yates, Edna
Zull, Frances

DEATHS IN THE PROFESSION

JULIA HEINRICH, operatic and concert soprano, who has been appearing here for the past four or five years with the Metropolitan Opera Company, and who was on a tour for the Edison Company, was killed accidentally on the railroad station at Hammond, Iowa. A truck handle which had been knocked loose by a freight train, struck her on the head and killed her. She was the daughter of Max Heinrich, a noted baritone. Her body will be shipped to Philadelphia for burial.

FRANK BUOMAN, who has been seen in "The Miracle Man," "The Fortune Hunter," and "On Trial," died last week at the age of fifty-three years. He had been ill for a long time. Interment took place at the Actors' Fund Plot in Evergreen Cemetery.

WILLIAM A. MULFORD, one time manager of Niblo's Garden, and a member of the American Commission to Japan, some twenty-five years ago, died last week at his home in Roselle, N. J. He was seventy-four years of age, and was an active Mason. He was an engineer by profession.

ARTHUR GILLESPIE, a composer and musician, writer of several light operas, died at his home in New Brunswick, N. J., aged 57, after a brief illness. He had been retired about eight years.

WILLIAM J. MARSHALL, one of the oldest theatrical managers in the country, died in the Brunswick Home, Amityville, L. I., on Friday, where he had been a patient under the care of the Actors' Fund of America, since 1907. The funeral was held on Monday under the auspices of the Fund. He was eighty-nine years old.

Mr. Marshall commenced his stage career at the old Burton Chambers Street playhouse in 1857. After several years as an actor he essayed the role of manager and continued as manager of stage productions until ill health forced his retirement from the footlights in 1907. His first wife was Elsie de Courcy, who was a leading woman in one of his shows, and who later married the late Henry Bandenhoff. His former wife and a daughter, Mrs. Kate V. St. Maur, survive.

CEASER GUILETTI, who had been touring as press agent with the Buffalo Bill and B & B shows for many years, died at his home in Passaic, N. J., last week, after an attack of heart disease. He was fifty-eight years of age, and was born in Lisbon. He is survived by his wife.

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HARRY BOWEN

PRINCIPAL COMEDIAN, MOLLIE WILLIAMS' OWN SHOW

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STARS OF BURLESQUE

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SOUBRETTE **BETTY PALMER** GIRLS GIRLS GIRLS

SOUBRETTE **BABE DePALMER** ROSE SYDELL COMPANY

NOW APPEARING WHERE? **BOUTTE AND CARTER** 'ROUND THE TOWN

TRAMP ECCENTRIC **CHAS FAGAN** GIRLS A LA CARTE

PRIMA DONNA **MYRTLE CHERRY** GIRLS GIRLS GIRLS

SOUBRETTE **FLORENCE DEVERE** SWEETIE SWEETIE GIRLS

COMEDIAN SCORES BIG APPLAUSE HIT IN HASTINGS' SHOW

There are a number of different styles of comedians in burlesque, but the one we saw at the Star last week is so far different than the others that it was a relief to sit out front and watch his buffoonery actions. Tom Howard is the name of the fellow we saw, and he is featured with Harry Hastings' "Kewpie Dolls." Howard is billed as "the wise boob," and as such he surely is in a class by himself, his droll way of working and making up caught on at once, and they enjoyed his peculiar line of comedy during the entire performance. Howard is practically new to burlesque. He was with an American Circuit show several seasons ago, but was not given the opportunity he has now, and consequently did not stand out. Hastings has an ace in this man, who will no doubt be a decided hit all over the circuit.

George Hart is working opposite Howard, doing a fast Irish role. Hart has surely made good; it's the best part we have ever seen him have, and he is making the best of it. He works up to Howard all the time and never lets a laugh slip by.

Mike Fertig is doing characters. He takes care of several of them very well during the performance. Lew Denny is a good talking "straight."

Hastings has another "find" in Anna Caplan, his prima donna. She is making her first appearance in burlesque this season, and she jumped into favor at once at the Star last Thursday night. She is a striking looking brunette of unusual beauty and form, with a personality that is most pleasing. She has a contralto voice and uses it to fine advantage. Her costumes are pretty and made so as to display her form to a good advantage. Miss Caplan is a prima donna of class, and is welcomed to burlesque.

Lydia Dunn, the ingenue, although suffering with throat trouble and working under difficulties, went through the performance very nicely. She offered a number of pretty dresses.

Harriett Berg was in several bits and numbers which she took care of pleasingly well.

Edythe Lyons is the only weak spot in the cast. There is only one place in the show that she can be noticed and that is when she does a wooden shoe dance. Otherwise she hardly gets by. She has no talking voice nor can she sing. She has a pretty form, however.

The book is called "Two Wise Fools," which is in two acts and eight scenes. The book is principally made up of bits, and some of them old, but they are changed around, and so well put on that they look new, and are also surrounded by beautiful scenery, which also helps a lot. The "dog" bit was offered by Howard, Hart, Demmy and the Misses Caplan and Lyons.

Miss Caplan in a specialty offered "Bubbles," which pleased so that it received three encores. The "hero" bit was well worked up by Howard, Hart, Fertig and the Misses Caplan and Berg.

Fertig and Dunn were successful in their singing specialty, in which they offered two numbers.

The "imaginary meal" bit was put over for plenty of laughs by Howard and Denny.

The "magician" bit kept the audience in an uproar the way Howard, Hart and Denny did it.

The "vanity" bit pleased, as it was offered by Howard, Hart, Denny and Miss Caplan.

Fertig and Dunn in the "wop" number were very successful.

The Kewpie Dolls, which is a new show on the circuit, has a number of new faces in the chorus, which is composed of many pretty young girls, who dance, sing and work hard, but very gracefully. They are well costumed in pretty dresses that have been carefully designed.

The program states that Howard is responsible for the book and lyrics. Hugh Shubert wrote the special music, and the scenery by the Sundquest Studio.

Hastings has one of the best laughing and singing shows we have seen so far this season at this house, and if the rest of the shows that come along are as good as the last three we have seen here, there will be no complaint, and it won't be long, when the number two wheel will be forgotten, and instead, there will be two number ones. SID.

BURLESQUE NEWS

(Continued from page 14)

GET THESE SONG HITS—EACH A POSITIVE GEM

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OF FOURTEEN TUNEFUL MELODY INSPIRATIONS CONTAINED IN THE ENTIRE SCORE OF TWENTY-FIVE COMPOSITIONS IN

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"SONGS OF LONG AGO"
"GIRLS OF MANY LANDS"
"PLAYING WITH A MEDICINE BALL"
"LOVE IS A BEAUTIFUL DREAM"
"SWIM, GIRLS, SWIM"
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"UNDER THE CHINESE MOON"
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STARS OF BURLESQUE

DANCING INGENUE

MABEL McCLOUD

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Season of 1919-20
MAX SPIEGEL'S
SOCIAL FOLLIES CO.

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LETTIE BOLLES
INGENUE SOUBRETTE — DIXON'S BIG REVIEW

John MacKinnon
JUVENILE—TENOR — EDMOND HAYES' OWN SHOW

RUTH BARBOUR
SOUBRETTE — RUBE BERNSTEIN'S FOLLIES OF PLEASURE

BABE WELLINGTON
IRRESISTIBLE BUNCH OF NERVES — SOUBRETTE—NATIONAL WINTERGARDEN

WM. F. (Billy) HARMS THEATRICAL ENTERPRISES
HOBOKEN, N. J. (Member of T. B. C.)

FLORENCE WHITFORD
SOUBRETTE JAZZ BABBIES

ANNETTE LA ROCHELLE
PRIMA DONNA — RUBE BERNSTEIN'S FOLLIES OF PLEASURE

JOHN O. GRANT
PERSONAL DIRECTION—CHAMBERLAIN BROWN

LOUISE PEARSON
PRIMA DONNA — MINSKY'S NATIONAL WINTER GARDEN

FRANK MALLAHAN
DOING STRAIGHT — WITH SAM HOWE'S SPORT GIRLS

JIM McCAULEY
DOING RUBE AGAIN — THIS SEASON WITH SAM HOWE'S SPORT GIRLS

FRANK LULEY
EDMOND HAYES' ORIGINAL BOZO — WITH EDMOND HAYES' OWN COMPANY

FRANK ANDERSON
Irish Comic with Chas. M. Baker's "Sweet Sweetie Girls." Coming Up One Rung at a Time

JULIA MORGAN
The Sophie Tucker of Burlesque. F. W. Gerhardy's Mischief Makers, 1919-20. Tanks to Joe Wilton

ANNETTE SHAW
DANCING INGENUE — LEW KELLY SHOW

MOTION PICTURES

MINNESOTA FILM MEN TO FIGHT NEW LAW

NAMES DRASTIC LICENSE FEE

MINNEAPOLIS, Minn., Sept. 21—While there is a movement on foot throughout the country on the part of the motion picture producers and exhibitors to eliminate the admission tax and many other restrictions with which the film industry is now burdened, there has been proposed in the legislature of this state a law which threatens the existence of the smaller exhibitor and which would add a heavy burden under which even the bigger film men would succumb. Senator James Dwyer of this city, has introduced the new film bill which names a state license fee of $2,000 for theatres in cities which have a population of 50,000 or more and a fee of $1,000 for houses in cities in which the population is between 20,000 and 50,000. For communities in which the population is below 20,000, the fee named is $500.

These figures make the license fees in Minnesota more than twice as great as the license fee in any other state. That the measure will meet with strong opposition is certain, for not only does it place another heavy burden on the backs of the film men, as it is, but it places a limit on the admission fees which may be charged. There is a clause in the bill which states that the maximum admission to picture theatres in cities which have a population of more than 50,000 may not be more than 20 cents and in smaller towns, not more than ten cents. This makes it impossible for the exhibitor to get the public to pay at least part of the added revenue.

It seems that there is a general tendency throughout the country to place obstacles before the motion picture men. The industry which is comparatively a very young one, like all other industries, is coming much to the fore, due to the end of the war, in spite of the numerous besetting it now. The law proposed here, however, places another obstacle in the path of the industry here, in that it places the business under the jurisdiction of the Railroad and Warehouse Commission, pending the permanent establishment of what are termed reasonable admission charges based on a charge per annum of from six to ten per cent of invested capital. This would mean that the man who has invested $100,000 in a theatre would have his income from that theatre limited to from six to ten thousand dollars yearly.

It is most probable that the bill will be defeated before there is very much deliberation, but that such a law should even be seriously considered seems to be a gross injustice to the motion picture men. The bill has been proposed in the State House of Representatives as well as the Senate, and will probably come up at this session.

WALTER IN CULVER CITY

Eugene Walter, playwright, and author of "The Challenge" now at the Selwyn Theatre, is on his way West to join the Goldwyn forces at Culver City. Walter will be connected with the firm for an indefinite period, and has as yet, no plans as to what his work will be, but for the time being, he will be associated with the editorial staff.

JOSE SELECTS SECOND STORY

Edward Jose has selected "The Way of a Man" a new novel by Thomas Dixon, to follow "Mothers of Men" as his second production. Natalie Talmadge has already been engaged for the supporting cast.

"THE WOLF" TO BE RELEASED SOON

"The Wolf" will be the feature Vitagraph release of this month. This is the fifth of the plays which have appeared on Broadway, to be produced for the screen by Vitagraph.

"The Lion and the Mouse," "The Third Degree" and "A Stitch in Time" have already been featured by them.

"The Wolf" was adapted from Eugene Walter's play of the Canadian Northwest. Earle Williams plays the leading role in the screen adaption, supported by Jane Novak. The rest of the cast includes, Brindsley Shaw, George Nichols, Robert McKim, Billy Mason and Beulah Clarke. The film was directed by James Young.

FILM CLUB ELECTS OFFICERS

The following officers were elected at the first annual meeting of the Motion Picture Business Men's Club, held last week at the Hotel Knickerbocker: Percy L. Waters, president; B. S. Moss, first vice-president; Jules E. Brulatour, second vice-president; C. F. Zittel, treasurer, and Richard A. Rowland, secretary. William Randolph Hearst and Adolph Zuckor were chosen members of the board of governors, to hold their offices for three years. J. Stuart Blackton and Paul Burnet were elected to the board of governors for two years. Maurice Silverstone was named recording secretary.

"THE CLIMBERS" COMPLETED

Corrinne Griffith and her company returned from Bayshore, L. I., last week where the outdoor scenes, completing the making of "The Climbers" were taken. "The Climbers" was adapted for the screen from the play by the late Clyde Fitch, which was produced in New York fifteen years ago.

Miss Griffith plays the role of Blanche Sterling which was portrayed by Amelia Bingham in the legitimate play. She will rest for a few weeks before starting on her next production which will most likely be "The Tower of Jewels" written by Lucien Hubbard.

SCHOMER FILM NEARLY DONE

"The Sacred Flame," Abraham S. Schomer's latest picture, which he is personally directing, and which stars Emily Stevens, is nearly completed. In the supporting cast will be Earl Schenck, Maude Hill, Lionel Adams, and Fred Clayton. The story is one of New York life.

SAINPOLIS TO SUPPORT ELVIDGE

World Pictures announced last week that John Sainpolis has been engaged to act as leading man for June Elvidge in "The Poisoned Pen," a five-reel drama by Edwin August.

John Sainpolis has appeared on the legitimate stage for a number of years in the Middle Western and Western states.

WHITTAKER MADE GENERAL REP.

V. P. Whittaker, formerly Eastern representative for the Select Pictures Corporation, has been appointed general representative of all the Select exchanges throughout the country. Previous to being appointed Eastern representative, Whittaker was in charge of the Washington exchange of Select.

BUCHANAN SIGNS CONTRACT

Thompson Buchanan, the author of "Civilian Clothes," has signed a long term contract with Goldwyn, under which he will provide them with several special scenarios.

CONDON WITH GOLDWYN

Charles Condon, recently discharged from the army, has been engaged by Goldwyn to take care of the issuing of press books which he will prepare.

FORM COMPANY TO FILM THE BIBLE

TO BE ANTI-BOLSHEVIST WEAPON

A new company has been formed on the coast to make a motoin picture built on the Bible. The studios of the company, not chosen as yet, will be in the vicinity of Los Angeles, and Raymond Wells, who produced "Julius Caesar," will produce this picture. J. A. McGill, who owns a chain of theatres in Washington, is one of the men behind the venture, and Frank P. Jenal is handling the legal end of the business for the organization.

Several screen stars are interested in the venture and have helped finance the project, which will be a stupendous affair. The entire Bible, both the new and old testaments will be presented in fifty two-reel episodes. Two episodes will picture the creation, three episodes the deluge, and so on, according to the importance of the various incidents. The picture has been announced as a non-sectarian production and a board of clergymen has been selected to see to it that no taint of sect conception has crept into the picturization of the Biblical story.

It is intended to use the picture as a weapon against Bolshevism and all other harmful doctrines. The film will be shown in churches, schools, theatres, parks, army camps and other places where large crowds gather. The plans will make it possible for 30,000,000 persons throughout the world to see the picture each week.

The possibilities for the missionaries are also great, for it is much more easy to strike home with an idea through pictures than by means of words. The company will not feature any star actor. A reproduction of Jerusalem will be built in California as well as the Tower of Babel, Solomon's Temple, Noah's Ark and other structures of which the Bible tells.

It is intended to follow the suggestions of the best Biblical painters, and an expert archaeologist has been engaged as a member of the producing staff. The production will be an elaborate one, and no expense will be spared to make it as realistic as possible.

NEW FILM CO. FORMED

Georgette Georgin, the Belgian-French star, who for several years has been a stage and screen favorite in her native land, and continental Europe, is now completing her first effort for her own company, The Georgette Georgin Film Co., Inc., recently organized, under the personal management of Joe Gilbert, whose experience with pictures dates back to the Yankee, Atlas, Sphinx and Phoenix companies, who believes that he has the best bet in pictures. The company has been working at the Pathé studios, in Jersey City Heights, on a drama by Madame Mureal, which was scenarioized by Calder Johnstone, and is being directed by J. Chas. Hayden, of Essenay fame. In the supporting cast are Walter Miller, Edna Maison, Phillipa Mureau, Jean Gauthier, Prudence Thompson, Alma Wall, Sam Ryan, Elva Crawford and Dolly Benfield. The picture will be ready for release early in October. Thomas Bedding is publicity and sales manager.

VITAGRAPH GETS "GREAT RUBY"

"The Great Ruby," the well known Drury Lane melodrama written by Cecil Raleigh and Henry Hamilton, has been acquired by the Vitagraph. It had been announced previously that the Famous Players-Lasky Corporation had acquired it.

FIGHT SUNDAY CLOSINGS

H. W. Kress, president of the Piqua Amusement Company of Piqua, Ohio, is now engaged in a legal battle with three clergymen of that town who demand that motion picture theatres be closed on Sunday. He is at present keeping the May's Opera House and other theatres controlled by the company open and is exhibiting films on Sunday.

The quarrel originated through a request of the Central Trades Council of Organized Labor Locals, to the local theatre owners to keep open on Sunday afternoons. In response to the request the theatre was held open on August 17.

On the following Sunday afternoon, the Rev. John S. Altman and the Rev. W. F. Caldwell attended a performance and on the Wednesday of the week following, filed a complaint against Mr. Kress who was arrested. He was released on his own recognizance and now says that he will fight the case to the highest court.

$5,000,000 FILM CO. FORMED

LONDON, Sept. 19.—A new motion picture concern, considered the largest venture of its kind in the United Kingdom, has been formed, and is capitalized at $5,000,000. The plans of the company include the production of twenty-six features, and five super-features yearly.

Its directors include Sir Walter De Freece, Charles F. Higham, M. P., Arthur C. Hunter, A. E. Matthews, managing director of the British Actors' Film Company, and Walter Hutchinson.

A consultative literary committee includes Sir Arthur Pinero, George R. Sims, Edward Knobloch and R. C. Carton.

The company is buying Harrow Weald Park, near Hendon, fifty-four acres, where it will erect the largest film studios in the world, capable of producing six films simultaneously.

NEW STUDIO FOR FLORENCE REED

A new film studio is to be established for Florence Reed at the Amsterdam Opera House, New York. The property is used as a rehearsal hall at present, and construction work on it has already been started and will be completed early in November.

JOHN PEARSON IS IN TOWN

John Pearson, manager of the Vitagraph's film rentals in England arrived here last week to confer with Albert E. Smith, president of the Vitagraph, as to motion picture methods as practised in America. This is Pearson's first visit to this country. He sails for London on October 2, on the *Mauretania*.

EARL WILLIAMS COMING EAST

Earle Williams, who is now working on "The Far East" by H. H. Van Loan, on the Coast, will come east as soon as the production is completely photographed. Williams has signed a long term contract with the Vitagraph.

O'NEIL WITH FAMOUS PLAYERS

Joseph O'Neil recently with the Proctor interests in the capacity of Manager has joined the advertising staff of the Famous Players-Lasky Corporation.

YOHALEM WITH FILM SPECIALS

George Yohalem is now with the Film Specials, Inc., acting as assistant director to Edward Jose. Yohalem was formerly with the Famous Players.

BABE RUTH IN PICTURES

Babe Ruth, the season's most sensational player, who created a new record for home run hits, is to enter motion pictures.

GEORGETTE GEORGIN

Considered Europe's Greatest Film Star.

Now in her own company, under the personal management of Joe Gilbert

ADDRESS ALL COMMUNICATIONS TO

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JOE GILBERT, General Manager

1547 Broadway Phone, Bryant 3768 New York City

EDNA MAISON

Edna Maison, former Universal Star, is now playing heavy leads with *Georgette Georgin Film Co., Inc.*, under the management of Joe Gilbert.

Miss Maison will be remembered for her splendid work with the Universal Film Co. where she was featured at the head of her own company for four years. Miss Maison recently won a beauty contest in Los Angeles, for being the prettiest brunette on the screen. She has rare qualities, a screen personality, and exhibitors are anxiously waiting to buy all pictures in which she appears, as she has a tremendous following in the West, and they are positive that she will make a host of friends in the East, as she is a very democratic and congenial little lady. Miss Maison is a college graduate and before appearing on the screen was connected with various stock companies in the West, also writing theatrical advice to those having stage and screen aspirations.

ALMA WALL

who became popular for her work in "Help, Help, Police," is now with the Georgette Georgin Film Co. She has appeared in stock and repertoire companies throughout the West. She has also been seen in several Fox Films.

PRUDENCE THOMPSON

late with "The Girl from Utah," and "I Love Coheas." She has also appeared in several Paramount, Pathé and other features. She is now appearing for the Georgette Georgin Film Co.

ELVA CRAWFORD

who has appeared as leading ingenue in stock in Lancaster, Pa., and in many Fox and World pictures. She is now with the Georgette Georgin Film Co.

Three Beauties who are supporting **Georgette Georgin,** the French star, in her first American-made photoplay under the management of Joe Gilbert, 1547 Broadway, New York City.

SHOW ROUTES

(Continued from page 25)

"Record Breakers"—Trocadero, Philadelphia, 22-27; Empire, Hoboken, 29-Oct. 4.
"Round the Town"—New Academy, Buffalo, 22-27; Empire, Cleveland, 29-Oct. 4.
"Sliding Billy Watson"—Haymarket, Chicago, 22-27; Gayety, Milwaukee, 29-Oct. 4.
"Social Follies"—Broadway, Camden, 22-27; Majestic, Wilkesbarre, 29-Oct. 4.
"Some Show"—Cadillac, Detroit, 22-27; Englewood, Chicago, 29-Oct. 4.
"Sport Girls"—Army, Wrightstown, 22-27; Trocadero, Philadelphia, 29-Oct. 4.
"Stone & Pillard's"—Open 22-27; Standard, St. Louis, 29-Oct. 4.
"Sweet Sweetie Girls"—Grand, Worcester, 22-27; Howard, Boston, 29-Oct. 4.
"Tempers"—Century, Kansas City, 22-27; opens 22-Oct. 4; Standard, St. Louis, 6-11.

KEELER AND NICE IN SHOW

Harry Keeler and Emily Nice have joined the "Round the Town" company.

CUNNINGHAM WITH "BLUE BIRDS"

CHICAGO, Ill., Sept. 18.—Bob Cunningham arrived here today to take over the management of James E. Cooper's "Blue Birds." He replaced Joe Dolan.

"IN SUNNY SPAIN" IS ONE OF B. F. KAHN'S BEST COMEDY SHOWS

One of the best shows seen at Kahn's Union Square Theatre in a long time was offered last week by the stock company there. The first part, which was called "In Sunny Spain," was nicely staged, and the members of the company did well in their respective parts. This part of the performance was in three scenes, each with specially painted sets. There were some very pretty numbers that called for applause because of the way the girls danced their way through them, and the girls wore several sets of pretty costumes during the performance.

The plot carried a story, but there were some special bits in the first part for the principals. The "warrant" bit was well worked up by Sutton, Gibson, Mackey, Bernard and Sears. The "fortune" bit, with Mackey, Bernard and Miss Lorraine, went over in excellent shape, and Mackey and Gibson worked up the "check" bit very nicely. Although this latter bit has been done before, none have ever put it over more effectively than Billy Forster and Frank Harcourt. The "Chimmy" bit was well liked because of the way that Mackey, Bernard and Miss Lorraine rendered it, and the "Husband" bit, with Mackey, Sears and Miss Lorraine, more than satisfied the audience.

Mackey and Bernard got a great deal of fun out of the "bull" scene. Made up as a bull that was to fight in the bull ring, the two boys made things lively and created a lot of amusement when they went into the ring with the toreadors and the bull-fighters.

The burlesque, in one scene and one act, was called "The New Office Boy." This part had plenty of comedy, which was well taken care of. Mackey was seen in the title role.

In the company were Frank Mackey, Bert Bernard, Brad Sutton, Jack Gibson, Roy Sears, Miss Lorraine, Norma Bell, Grace Howard and Stella Rose. SID.

PETER S. CLARK SERIOUSLY ILL

RICHMOND HILL, L. I., Sept. 22.—There is no improvement today in the condition of Peter S. Clark, owner of "Oh, Girl" Company on the Columbia circuit, at his home here.

The doctor states that he is seriously ill.

LEWIS TO REPLACE LORD

WASHINGTON, D. C., Sept. 22.—William Lewis will replace Gene Lord with the "Sight Seers." Lord closes here this week at the Gayety.

Now Comes the Real Show—The Only and Original

BILLY WATSON'S

PARISIAN WHIRL 30 LITTLE FRENCH WAR BRIDES 30

NOTE THE CAST

BILLY WATSON	EDGAR BIXLEY	BILLY SPENCER (Grogan)
PEARL LAWLER	VIOLET BUCKLEY	PEARL TURNER
RAPPI (The Great)	HARRY HOWE	PHIL WALSH

Week Sept. 29, Columbia Theatre, Broadway and 47th St., New York City; Oct. 6, Empire, Brooklyn; Oct. 13, Empire, Newark; Oct. 20, Casino, Philadelphia; Oct. 27, Hurtig and Seamon's; Nov. 3, Orpheum, Paterson, N. J.

SO COME EARLY TO AVOID THE RUSH—THAT'S ALL

WANTED

Chorus Girls, salary $22.00 per week, railroad fares and sleepers paid. Everything furnished. First positions for good Chorus Girls. Call any day, 10 a. m. to 3 p. m. CHAS. M. BAKER, Room 701 Columbia Theatre Building, New York City.

HERALDS

5,000 9x12 Heralds, 4 pp., each page 6x9	$13.80
10,000 9x12 Heralds, 4 pp., each page 6x9	22.80
5,000 10½x14 Heralds, 4 pp., each page 7x10½	15.00
10,000 10½x14 Heralds, 4 pp., each page 7x10½	25.00
5,000 12x18 Heralds, 4 pp., each page 9x12	18.00
10,000 12x18 Heralds, 4 pp., each page 9x12	30.00
5,000 14x21 Heralds, 4 pp., each page 10½x14	21.00
10,000 14x21 Heralds, 4 pp., each page 10½x14	36.00
5,000 6x24 Heralds, two sides	15.00
10,000 6x24 Heralds, two sides	25.00
5,000 7x21 Heralds, two sides	15.00
10,000 7x21 Heralds, two sides	25.00
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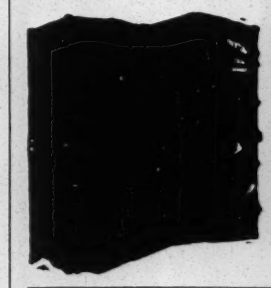

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